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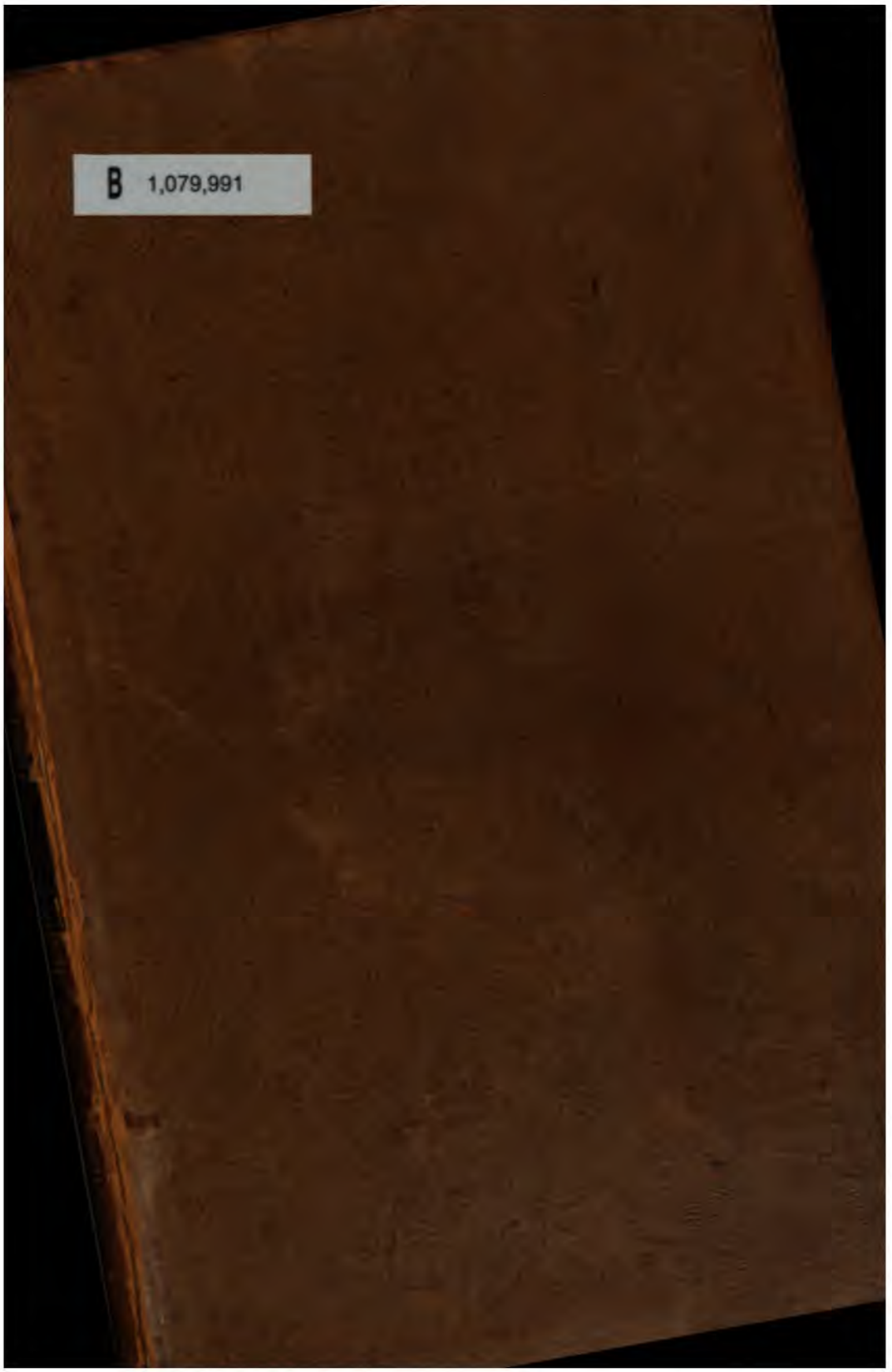
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Joseph Ashby Partridge

THE

WORKS

OF

SIR WILLIAM JONES.

WITH

THE LIFE OF THE AUTHOR,

BY

LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

VOLUME V.

LONDON:

PRINTED FOR JOHN STOCKDALE, PICCADILLY,
AND JOHN WALKER, PATERNOSTER-ROW.

1807.

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1807
v.5

Printed by T. DAVISON,
Whitefriars.

Ref. - st.
Sexton
9-13-51
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THE DESIGN

OF

A TREATISE

ON

THE PLANTS OF INDIA.

BY THE PRESIDENT.

THE greateſt, if not the only, obſtacle to the progreſs of knowledge in theſe provinces, except in thoſe branches of it, which belong immediately to our ſeveral profeſſions, is our want of leiſure for general reſearches; and as ARCHIMEDES, who was happily maſter of his time, had not *ſpace* enough to move the greateſt weight with the ſmalleſt force, thus we, who have ample ſpace for our inquiries, really want *time* for the purſuit of them. "Give me a "place to ſtand on, ſaid the great mathematician, "and I will move the whole earth:" *Give us time*, we may ſay, *for our inveſtigations, and we will tranſfer to* Europe *all the ſciences, arts, and literature of* Aſia. "Not to have deſpair-"ed," however, was thought a degree of merit

in the *Roman* general, even though he was defeated; and, having ſome hope, that others may occaſionally find more leiſure, than it will ever, at leaſt in this country, be my lot to enjoy, I take the liberty to propoſe a work, from which very curious information, and poſſibly very ſolid advantage, may be derived.

Some hundreds of plants, which are yet imperfectly known to *European* botaniſts, and with the virtues of which they are wholly unacquainted, grow wild on the plains and in the foreſts of *India:* the *Amarcòſh*, an excellent vocabulary of the *Sanſcrit* language, contains in one chapter the names of about three hundred medicinal vegetables; the *Médinì* may compriſe many more; and the *Dravyábhidhána*, or *Dictionary of Natural Productions*, includes, I believe, a far greater number; the properties of which are diſtinctly related in medical tracts of approved authority. Now the firſt ſtep, in compiling a treatiſe on the plants of *India*, ſhould be to write their true names in *Roman* letters, according to the moſt accurate orthography, and in *Sanſcrit* preferably to any vulgar dialect; becauſe a learned language is fixed in books, while popular idioms are in conſtant fluctuation, and will not, perhaps, be underſtood a century hence by the inhabitants of theſe *Indian* territories, whom future botaniſts

may conſult on the common appellations of trees and flowers: the childiſh denominations of plants from the perſons, who firſt deſcribed them, ought wholly to be rejected; for *Champaca* and *Hinna* ſeem to me not only more elegant, but far properer, deſignations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawſonia*; nor can I ſee without pain, that the great *Swediſh* botaniſt conſidered it as *the ſupreme and only reward of labour* in this part of natural hiſtory, to preſerve a name by hanging it on a bloſſom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though ſo high an honour, he ſays, *ought to be conferred with chaſte reſerve, and not proſtituted for the purpoſe of conciliating the good will, or eternizing the memory, of any but his choſen followers; no, not even of ſaints:* his liſt of *an hundred and fifty* ſuch names clearly ſhows, that his excellent works are the true baſis of his juſt celebrity, which would have been feebly ſupported by the ſtalk of the *Linnæa*. From what proper name the *Plantain* is called *Muſa*, I do not know; but it ſeems to be the *Dutch* pronunciation of the *Arabick* word for that vegetable, and ought not, therefore, to have appeared in his liſt, though, in my opinion, it is the only rational name in the muſter-roll. As to the

ſyſtem of LINNÆUS, it is the ſyſtem of Nature, ſubordinate indeed to the beautiful arrangement of *natural orders*, of which he has given a rough ſketch, and which may hereafter, perhaps, be completed: but the diſtribution of vegetables into *claſſes*, according to the number, length, and poſition of the ſtamens and piſtils, and of thoſe *claſſes* into *kinds* and *ſpecies*, according to certain marks of diſcrimination, will ever be found the cleareſt and moſt convenient of methods, and ſhould therefore be ſtudiouſly obſerved in the work, which I now ſuggeſt; but I muſt be forgiven, if I propoſe to reject the *Linnean* appellations of the twenty-four *claſſes*, becauſe, although they appear to be *Greek*, (and, if they really were ſo, that alone might be thought a ſufficient objection) yet in truth they are not *Greek*, nor even formed by analogy to the language of *Grecians*; for *Polygamos*, *Monandros*, and the reſt of that form, are both maſculine and feminine; *Polyandria*, in the abſtract, never occurs, and *Polyandrion* means a publick cemitery; *diœcia* and *diœcus* are not found in books of authority; nor, if they were, would they be derived from *dis*, but from *dia*, which would include the *triœcia*; let me add, that the *twelfth* and *thirteenth* claſſes are ill diſtinguiſhed by their appellations, independently of other exceptions to them, ſince

the real diſtinction beween them conſiſts not ſo much in the *number* of their ſtamens, as in the *place*, where they are inſerted; and that the *fourteenth* and *fifteenth* are not more accurately diſcriminated by two words formed in defiance of grammatical analogy, ſince there are but *two* powers, or two *diverſities of length*, in each of thoſe claſſes. *Calycopolyandros* might, perhaps, not inaccurately denote a flower of the *twelfth* claſs; but ſuch a compound would ſtill ſavour of barbariſm or pedantry; and the beſt way to amend ſuch a ſyſtem of words is to efface it, and ſupply its place by a more ſimple nomenclature, which may eaſily be found. Numerals may be uſed for the *eleven* firſt claſſes, the former of two numbers being always appropriated to the *ſtamens*, and the latter, to the *piſtils:* ſhort phraſes, as, *on the calyx* or *calice*, *in the receptacle*, *two long*, *four long*, *from one baſe*, *from two*, or *many*, *baſes*, *with anthers connected*, *on the piſtils*, *in two flowers*, *in two diſtinct plants*, *mixed*, *concealed*, or the like, will anſwer every purpoſe of diſcrimination; but I do not offer this as a perfect ſubſtitute for the words, which I condemn. The allegory of *ſexes* and *nuptials*, even if it were complete, ought, I think, to be diſcarded, as unbecoming the gravity of men, who, while they ſearch for truth, have no buſi-

neſs to inflame their imaginations; and, while they profeſs to give deſcriptions, have nothing to do with metaphors: few paſſages in *Aloiſia*, the moſt impudent book ever compoſed by man, are more wantonly indecent than the hundred-forty-ſixth number of the *Botanical Philoſophy*, and the broad comment of its grave author, who *dares*, like OCTAVIUS in his epigram, *to ſpeak with* Roman *ſimplicity*; nor can the *Linnean* deſcription of the *Arum*, and many other plants, be read in *Engliſh* without exciting ideas, which the occaſion does not require. Hence it is, that no well-born and well-educated woman can be adviſed to amuſe herſelf with botany, as it is now explained, though a more elegant and delightful ſtudy, or one more likely to aſſiſt and embelliſh other female accompliſhments, could not poſſibly be recommended.

When the *Sanſcrit* names of the *Indian* plants have been correctly written in a large paper-book, one page being appropriated to each, the freſh plants themſelves, procured in their reſpective ſeaſons, muſt be conciſely, but accurately, *claſſed* and *deſcribed*; after which their ſeveral *uſes* in medicine, diet, or manufactures, may be collected, with the aſſiſtance of *Hindu* phyſicians, from the medical books in *Sanſcrit*,

and their accounts either diſproved or eſtabliſhed by repeated experiments, as faſt as they can be made with exactneſs.

By way of example, I annex the deſcriptions of five *Indian* plants, but am unable, at this ſeaſon, to re-examine them, and wholly deſpair of leiſure to exhibit others, of which I have collected the names, and moſt of which I have ſeen in bloſſom.

I. MUCHUCUNDA.

Twenty, from One Baſe.

Cal. Five-parted, thick; leaflets, oblong.

Cor. Five petals, oblong.

Stam. From twelve to fifteen, rather long, fertile; five ſhorter, ſterile. In ſome flowers, the *unprolifick* ſtamens, longer.

Piſt. *Style* cylindrick.

Peric. A capſule, with five cells, many-ſeeded.

Seeds: Roundiſh, compreſſed, winged.

Leaves: Of many different ſhapes.

Uſes: The quality, refrigerant.

One flower, ſteeped a whole night in a glaſs of water, forms a cooling mucilage of uſe in virulent gonorrhœas. The *Muchucunda*, called alſo *Pichuca*, is exquiſitely fragrant: its calyx

is covered with an odoriferous duſt; and the dried flowers in fine powder, taken like ſnuff, are ſaid, in a *Sanſcrit* book, almoſt inſtantaneouſly to remove a nervous head-ach.

Note. This plant differs a little from the *Pentapetes* of LINNÆUS.

II. BILVA OR MA'LU'RA.

Many on the Receptacle, and One.

Cal. Four, or five, cleft, beneath.

Cor. Four, or five, petals; moſtly reflex.

Stam. Forty, to forty-eight, filaments; anthers, moſtly erect.

Piſt. *Germ*, roundiſh; *Style*, ſmooth, ſhort; *Stigma*, clubbed.

Peric. A ſpheroidal berry, very large; many-ſeeded.

Seeds: Toward the ſurface, ovate, in a pellucid mucus.

Leaves: Ternate; common petiole, long; leaflets, ſubovate; obtuſely notched, with ſhort petioles; ſome almoſt lanced.

Stem: Armed with ſharp thorns.

Uſes: The fruit nutritious, warm, cathartick; in taſte, delicious; in fragrance, exquiſite: its aperient and deterſive quality, and its efficacy in removing habitual coſtiveneſs,

have been proved by conſtant experience. The mucus of the ſeed is, for ſome purpoſes, a very good cement.

Note. This fruit is called *Srip'hala*, becauſe it ſprang, ſay the *Indian* poets, from the milk of *Srì*, the goddeſs of abundance, who beſtowed it on mankind at the requeſt of ISWARA, whence he alone wears a chaplet of *Bilva* flowers; to him only the *Hindus* offer them; and, when they ſee any of them fallen on the ground, they take them up with reverence, and carry them to his temple. From the firſt bloſſom of this plant, that I could inſpect, I had imagined, that it belonged to the ſame claſs with the *Durio*, becauſe the filaments appeared to be diſtributed in five ſets; but in all, that I have ſince examined, they are perfectly diſtinct.

III. SRINGA'TACA.

Four and One.

Cal. Four cleft, with a long pedùncle, above.

Cor. Four petals.

Stam. Anthers, kidney-ſhaped.

Piſt. *Germ*, roundiſh; *Style*, long as the filaments; *Stigma*, clubbed.

Seed: A *Nut* with four oppoſite angles (two of them *ſharp* thorns) formed by the *Calyx.*

Leaves: Thoſe, which float on the water, are rhomboïdal; the two upper ſides unequally notched, the two lower, right lines. Their petioles, buoyed up by ſpindle-ſhaped ſpongy ſubſtances, not bladders.

Root: Knotty, like coral.

Uſes: The freſh kernel, in ſweetneſs and delicacy, equals that of the filberd. A mucus, ſecreted by minute glands, covers the wet leaves, which are conſidered as cooling.

Note. It ſeems to be the floating *Trapa* of LINNÆUS.

IV. PU'TI CARAJA.

Ten and one.

Cal. Five-cleft.

Cor. Five equal petals.

Peric. A thorny legumen; two ſeeds.

Leaves: Oval, pinnated.

Stem: Armed.

Uſes: The ſeeds are very bitter, and, perhaps, tonick; ſince one of them, bruiſed and given in two doſes, will, as the *Hindus* aſſert, cure an intermittent fever.

V. MADHU'CA.

(See Aſiat. Reſearch. vol. I, page 300.*)*

Many, *not* on the Receptacle, and One.

Cal. Perianth four, or five, leaved.

Cor. One-petaled. *Tube* inflated, fleſhy. *Border* nine, or ten, parted.

Stam. Anthers from twelve to twenty-eight, erect, acute, ſubvillous.

Piſt. Germ, roundiſh; *Style*, long, awl-ſhaped.

Peric. A *Drupe*, with two or three *Nuts?*

Leaves: Oval, ſomewhat pointed.

Uſes: The *tubes*, eſculent, nutritious; yielding, by diſtillation, an inebriating ſpirit, which, if the ſale of it were duly reſtrained by law, might be applied to good purpoſes. An uſeful oil is expreſſed from the ſeed.

Note. It reſembles the *Baſſia* of KOENIG.

Such would be the method of the work, which I recommend; but even the ſpecimen, which I exhibit, might, in ſkilful hands, have been more accurate. Engravings of the plants may be annexed; but I have more than once experienced, that the beſt anatomical and botanical prints give a very inadequate, and ſometimes a very falſe, notion of the objects, which they were intended to repreſent. As we learn

a new language, by reading approved compoſitions in it with the aid of a Grammar and Dictionary, ſo we can only ſtudy with effect the natural hiſtory of vegetables by analyſing the plants themſelves with the *Philoſophia Botanica*, which is the *Grammar*, and the *Genera et Species Plantarum*, which may be conſidered as the *Dictionary*, of that beautiful language, in which nature would teach us what plants we muſt avoid as noxious, and what we muſt cultivate as ſalutary, for that the qualities of plants are *in ſome degree* connected with the *natural orders* and *claſſes* of them, a number of inſtances would abundantly prove.

The Petals are White

Jatamansi.

or Indian Spikenard.

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

IT is painful to meet perpetually with words, that convey no diſtinct ideas; and a natural deſire of avoiding that pain excites us often to make inquiries, the reſult of which can have no other uſe than to give us clear conceptions. Ignorance is to the mind what extreme darkneſs is to the nerves: both cauſe an uneaſy ſenſation; and we naturally love knowledge, as we love light, even when we have no deſign of applying either to a purpoſe eſſentially uſeful. This is intended as an apology for the pains which have been taken to procure a determinate anſwer to a queſtion of no apparent utility, but which ought to be readily anſwered in *India*, "What is *Indian* Spikenard?" All agree, that it is an odoriferous plant, the beſt ſort of which, according to PTOLEMY, grew about *Rangamritica*, or *Rangamáti*, and on the borders of the country now called *Butàn:* it is mentioned by DIOSCORIDES, whoſe work I have not in my poſſeſſion;

but his deſcription of it muſt be very imperfect, ſince neither LINNÆUS nor any of his diſciples pretend to claſs it with certainty, and, in the lateſt botanical work, that we have received from *Europe*, it is marked as *unknown*. I had no doubt, before I was perſonally acquainted with KOENIG, that he had aſcertained it; but he aſſured me, that he knew not what the *Greek* writers meant by the nard of *India*: he had found, indeed, and deſcribed a ſixth ſpecies of the nardus, which is called *Indian* in the ſupplement to *Linnæus*; but the *nardus* is a graſs which, though it bear a *Spike*, no man ever ſuppoſed to be the *true* Spikenard, which the great Botanical Philoſopher himſelf was inclined to think a ſpecies of *Andropogon*, and places, in his *Materia Medica*, but with an expreſſion of doubt, among his polygamous plants. Since the death of KOENIG I have conſulted every botaniſt and phyſician, with whom I was acquainted, on the ſubject before us; but all have confeſſed without reſerve, though not without ſome regret, that they were ignorant what was meant by the *Indian* Spikenard.

In order to procure information from the learned natives, it was neceſſary to know the *name* of the plant in ſome *Aſiatick* language. The very word *nard* occurs in the ſong of

SOLOMON; but the name and the thing were both exotick: the *Hebrew* lexicographers imagine both to be *Indian*; but the word is in truth *Perſian*, and occurs in the following diſtich of an old poet:

A'n chu bíkheſt, ín chu nardeſt, án chu ſhákheſt, ín chu bàr,
A'n chu bíkhì páyidáreſt, ín chu nardì páyidàr.

It is not eaſy to determine in this couplet, whether *nard* mean the *ſtem*, or, as ANJU' explains it, the *pith*; but it is manifeſtly a part of a vegetable, and neither the *root*, the *fruit*, nor the *branch*, which are all ſeparately named: the *Arabs* have borrowed the word *nard*, but in the ſenſe, as we learn from the *Kámùs*, of a *compound medicinal unguent*. Whatever it ſignified in old *Perſian*, the *Arabick* word *ſumbul*, which, like *ſumbalah*, means an *ear* or *ſpike*, has long been ſubſtituted for it; and there can be no doubt, that by the *ſumbul* of *India* the *Muſelmáns* underſtand the ſame plant with the *nard* of PTOLEMY and the *Nardoſtachys*, or *Spike-nard*, of GALEN; who, by the way, was deceived by the dry ſpecimens, which he had ſeen, and miſtook them for *roots*.

A ſingular deſcription of the *ſumbul* by ABU'LFAZL, who frequently mentions it as an ingredient in *Indian* perfumes, had for ſome time almoſt convinced me, that the *true Spike-*

nard was the *Cétaca*, or *Pandanus* of our botaniſts: his words are, *Sumbul panj berg dáred, ceh dirázli án dah angoſhteſtu pahnái ſeh*, or, "The *ſumbul* has five leaves, ten fingers long, "and three broad." Now I well knew, that the miniſter of ACBAR was not a botaniſt, and might eaſily have miſtaken a thyrſus for a ſingle flower: I had ſeen no bloſſom, or aſſemblage of bloſſoms, of ſuch dimenſions, except the male *Cétaca*; and, though the *Perſian* writer deſcribes the female as a different plant, by the vulgar name *Cyóra*, yet ſuch a miſtake might naturally have been expected in ſuch a work: but what moſt confirmed my opinion, was the exquiſite fragrance of the *Cétaca*-flower, which to my ſenſe far ſurpaſſed the richeſt perfumes of *Europe* or *Aſia*. Scarce a doubt remained, when I met with a deſcription of the *Cétaca* by FORSKOHL, whoſe words are ſo perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal tranſlation of them: "The *Pandanus* "is an incomparable plant, and cultivated for "its odour, which it breathes ſo richly, that one "or two *Spikes*, in a ſituation rather humid, "would be ſufficient to diffuſe an odoriferous "air for a long time through a ſpacious apart-"ment; ſo that the natives in general are not "ſolicitous about the living plants, but *purchaſe*

" *the Spikes at a great price.*" I learned alſo, that a fragrant eſſential oil was extracted from the flowers; and I procured from *Banáres* a large phial of it, which was adulterated with ſandal; but the very adulteration convinced me that the genuine eſſence muſt be valuable, from the great number of thyrſi, that muſt be required in preparing a ſmall quantity of it. Thus had I nearly perſuaded myſelf, that the true nard was to be found on the banks of the *Ganges*, where the *Hindu* women roll up its flowers in their long black hair after bathing in the holy river; and I imagined, that the *precious alabaſter-box* mentioned in the Scripture, and the *ſmall onyx*, in exchange for which the poet offers to entertain his friend with *a caſk of old wine*, contained an eſſence of the ſame kind, though differing in its degree of purity, with the nard, which I had procured: but an *Arab* of *Mecca*, who ſaw in my ſtudy ſome flowers of the *Cétaca*, informed me that the plant was extremely common in *Arabia*, where it was named *Cádhì*; and ſeveral *Mahomedans* of rank and learning have ſince aſſured me, that the true name of the *Indian Sumbul* was not *Cétaca*, but *Jatámánsì*. This was important information: finding therefore, that the *Pandanus* was not peculiar to *Hinduſtán*, and conſidering, that the *Sumbul* of ABU'LFAZL differedfrom it in

the preciſe number of leaves on the thyrſus, in the colour, and in the ſeaſon of flowering, though the length and breadth correſponded very nearly, I abandoned my firſt opinion, and began to enquire eagerly for the *Jatámánsì*, which grew, I was told, in the garden of a learned and ingenious friend, and fortunately was then in bloſſom. A freſh plant was very ſoon brought to me: it appeared on inſpection to be a moſt elegant *Cyperus* with a poliſhed three-ſided culm, an umbella with three or four enſiform leaflets minutely ſerrated, naked proliferous peduncles, crowded ſpikes, expanded daggers; and its branchy root had a pungent taſte with a faint aromatick odour; but no part of it bore the leaſt reſemblance to the drug known in *Europe* by the appellation of *Spikenard;* and a *Muſelmán* phyſician from *Dehli* aſſured me poſitively, that the plant was not *Jatámánsì*, but *Sûd*, as it is named in *Arabick*, which the author of the *Tohfatu'l Múmenìn* particularly diſtinguiſhes from the *Indian Sumbul.* He produced on the next day an extract from the Dictionary of Natural hiſtory, to which he had referred; and I preſent you with a tranſlation of all that is material in it.

" 1. SUD has a roundiſh olive-ſhaped root, ex-
" ternally black, but white internally, and ſo fra-
" grant as to have obtained in *Perſia* the name

" of *Subterranean Muſk*: its leaf has ſome re-
" ſemblance to that of a leek, but is longer and
" narrower, ſtrong, ſomewhat rough at the edges,
" and tapering to a point. 2. SUMBUL means a
" *ſpike* or *ear*, and was called *nard* by the *Greeks*.
" There are three ſorts of *Sumbul* or *Nardin*;
" but, when the word ſtands alone, it means
" the *Sumbul* of *India*, which is an herb *with-*
" *out flower or fruit*, (he ſpeaks of the drug
" only) like the tail of an ermine, or of a ſmall
" weaſel, but not quite ſo thick, and about the
" length of a finger. It is darkiſh, inclining to
" yellow, and very fragrant: it is brought
" from *Hinduſtán*, and its medicinal virtue laſts
" three years." It was eaſy to procure the dry *Jatámánsì*, which correſponded perfectly with the deſcription of the *Sumbul*; and though a native *Muſelmán* afterwards gave me a *Perſian* paper, written by himſelf, in which he repreſents the *Sumbul* of *India*, the *Sweet Sumbul*, and the *Jatámánsì* as three different plants, yet the authority of *Tohfatu'l Múmenìn* is deciſive, that the *ſweet Sumbul* is only another denomination of nard, and the phyſician who produced that authority, brought, as a ſpecimen of *Sumbul*, the very ſame drug, which my *Pándit*, who is alſo a phyſician, brought as a ſpecimen of the *Jatámánsì*: a *Bráhmen* of eminent learning gave me a parcel of the ſame ſort, and

told me that it was uſed in their ſacrifices; that, when freſh, it was exquiſitely ſweet, and added much to the ſcent of rich eſſences, in which it was a principal ingredient; that the merchants brought it from the mountainous country to the north-eaſt of *Bengal;* that it was the entire plant, not a part of it, and received its *Sanſcrit* names from its reſemblance to *locks of hair*; as it is called *Spikenard*, I ſuppoſe, from its reſemblance to a Spike, when it is dried, and not from the configuration of its flowers, which the *Greeks*, probably, never examined. The *Perſian* author deſcribes the whole plant as reſembling the tail of an ermine; and the *Jatámánsì*, which is manifeſtly the *Spikenard* of our druggiſts, has preciſely that form, conſiſting of withered ſtalks and ribs of leaves, cohering in a bundle of yellowiſh brown capillary fibres, and conſtituting a ſpike about the ſize of a ſmall finger. We may on the whole be aſſured, that the *nardus* of PTOLEMY, the *Indian Sumbul* of the *Perſians* and *Arabs*, the *Jatámánsì* of the *Hindus*, and the *Spikenard* of our ſhops, are one and the ſame plant; but to what claſs and genus it belongs in the *Linnean* ſyſtem, can only be aſcertained by an inſpection of the freſh bloſſoms. Dr. PATRICK RUSSEL, who always communicates with obliging facility his extenſive and accurate know-

ledge, informed me by letter, that "Spike-"nard is carried over the deſert (from *India* I "preſume) to *Aleppo*, where it is uſed in ſub-"ſtance, mixed with other perfumes, and worn "in ſmall bags, or in the form of eſſence, and "kept in little boxes or phials, like *átar* of roſes." He is perſuaded, and ſo am I, that the *Indian* nard of the ancients, and that of our ſhops, is one and the ſame vegetable.

Though diligent reſearches have been made at my requeſt on the borders of *Bengal* and *Behàr*, yet the *Jatámánsì* has not been found growing in any part of the *Britiſh* territories. Mr. SAUNDERS, who met with it in *Bután*, where, as he was informed, it is very common, and whence it is brought in a dry ſtate to *Rangpúr*, has no heſitation in pronouncing it a ſpecies of the *Baccharis*; and, ſince it is not poſſible, that he could miſtake the *natural order* and *eſſential character* of the plant, which he examined, I had no doubt that the *Jatámánsì* was compoſit and corymbiferous with ſtamens connected by the anthers, and with female prolifick florets intermixed with hermaphrodites: the word *Spike* was not uſed by the ancients with botanical preciſion, and the *Stachys* itſelf is verticillated, with only two ſpecies out of fifteen, that could juſtify its generick appellation. I therefore concluded, that *the*

true Spikenard was a *Baccharis*, and that, while the philoſopher had been ſearching for it to no purpoſe,

——————the dull swain
Trod on it daily with his clouted shoon,

for the *Baccharis*, it ſeems, as well as the *Conyza*, is called by our gardeners, *Ploughman's Spikenard.* I ſuſpected, nevertheleſs, that the plant, which Mr. SAUNDERS deſcribed, was not *Jatámánsí*; becauſe I knew that the people of *Bután* had no ſuch name for it, but diſtinguiſhed it by very different names in different parts of their hilly country: I knew alſo, that the *Butías*, who ſet a greater value on the drug than it ſeems, as a perfume, to merit, were extremely reſerved in giving information concerning it, and might be tempted, by the narrow ſpirit of monopoly, to miſlead an inquirer for the freſh plant. The friendly zeal of Mr. PURLING will probably procure it in a ſtate of vegetation; for, when he had the kindneſs, at my deſire, to make enquiries for it among the *Bután* merchants, they aſſured him, that the living plants could not be obtained without an order from their ſovereign the *Dévarájà*, to whom he immediately diſpatched a meſſenger with an earneſt requeſt, that eight or ten of the growing plants might be ſent to him at *Rangpùr*: ſhould the *Dévarájà* comply with

that requeſt, and ſhould the vegetable flouriſh in the plain of *Bengal*, we ſhall have ocular proof of its claſs, order, genus, and ſpecies; and, if it prove the ſame with the *Jatámánsì*, of *Népàl*, which I now muſt introduce to your acquaintance, the queſtion, with which I began this eſſay, will be ſatisfactorily anſwered.

Having traced the *Indian* Spikenard, by the name of *Jatámánsì*, to the mountains of *Népal*, I requeſted my friend Mr. LAW, who then reſided at *Gayá*, to procure ſome of the recent plants by the means of the *Népaleſe* pilgrims; who, being orthodox *Hindus* and poſſeſſing many rare books in the *Sanſcrit* language, were more likely than the *Butías* to know the true *Jatámánsì*, by which name they generally diſtinguiſh it: many young plants were accordingly ſent to *Gayà*, with a *Perſian* letter ſpecifically naming them, and apparently written by a man of rank and literature; ſo that no ſuſpicion of deception or of error can be juſtly entertained. By a miſtake of the gardener they were *all* planted at *Gayà*, where they have bloſſomed and at firſt ſeemed to flouriſh: I muſt, therefore, deſcribe the *Jatámánsì* from the report of Mr. BURT, who favoured me with a drawing of it, and in whoſe accuracy we may perfectly confide; but, before I pro-

duce the deſcription, I muſt endeavour to remove a prejudice, in regard to the *natural order* of the ſpikenard, which they, who are addicted to ſwear by every word of their maſter LINNÆUS, will hardly abandon, and which I, who love truth better than him, have abandoned with ſome reluctance. *Nard* has been generally ſuppoſed to be a *graſs*; and the word *ſtachys* or *ſpike*, which agrees with the habit of that natural order, gave riſe, perhaps, to the ſuppoſition. There is a plant in *Java*, which moſt travellers and ſome phyſicians called *ſpikenard*; and the Governor of *Chinſura*, who is kindly endeavouring to procure it thence in a ſtate fit for examination, writes me word, that "a *Dutch* "author pronounces it a *graſs like the Cypirus*, "but inſiſts that what we call the *ſpike* is the "fibrous part above the root, as long as a "man's little finger, of a browniſh hue inclin-"ing to red or yellow, rather fragrant, and "with a pungent, but aromatick, ſcent." This is too ſlovenly a deſcription to have been written by a botaniſt; yet I believe the latter part of it to be tolerably correct, and ſhould imagine that the plant was the ſame with our *Jatámánsi*, if it were not commonly aſſerted, that the *Javan* ſpikenard was uſed as a condiment, and if a well-informed man, who had ſeen it in the iſland, had not aſſured me, that it was a ſort of

Pimento, and conſequently a ſpecies of *Myrtle*, and of the order now called *Heſperian*. The reſemblance before mentioned between the *Indian ſumbul* and the *Arabian Sûd*, or *Cypirus*, had led me to ſuſpect, that the true nard was a *graſs* or a *reed*; and, as this country abounds in *odoriferous graſſes*, I began to collect them from all quarters. Colonel KYD obligingly ſent me two plants with ſweet ſmelling roots; and, as they were known to the *Pandits*, I ſoon found their names in a *Sanſcrit* dictionary: one of them is called *gandhaſ'at'hì*, and uſed by the *Hindus* to ſcent the red powder of *Sapan* or *Bakkam* wood, which they ſcatter in the feſtival of the vernal ſeaſon; the other has many names, and, among them, *nágaramaſtac* and *gónarda*, the ſecond of which means *ruſtling in the water*; for all the *Pandits* inſiſt, that *nard* is never uſed as a noun in *Sanſcrit*, and ſignifies, as the root of a verb, *to ſound* or *to ruſtle*. Soon after, Mr. BURROW brought me from the banks of the *Ganges* near *Heridwàr*, a very fragrant graſs, which in ſome places covers whole acres, and diffuſes, when cruſhed, ſo ſtrong an odour, that a perſon, he ſays, might eaſily have ſmelt it, as ALEXANDER is reported to have ſmelt the nard of *Gedroſia*, from the back of an elephant: its bloſſoms were not preſerved, and it cannot, therefore, be deſcribed. From Mr. BLANE of

Lucnow I received a freſh plant, which has not flowered at *Calcutta*; but I rely implicitly on his authority, and have no doubt that it is a ſpecies of *Andropogon:* it has rather a rank aromatick odour, and, from the virtue aſcribed to it of curing intermittent fevers, is known by the *Sanſcrit* name of *jwaráncuśa*, which literally means a *fever-hook*, and alludes to the *iron-hook* with which elephants are managed. Laſtly, Dr. ANDERSON of *Madras*, who delights in uſeful purſuits and in aſſiſting the purſuits of others, favoured me with a complete ſpecimen of the *Andropogon Nardus*, one of the moſt common graſſes on the Coaſt, and flouriſhing moſt luxuriantly on the mountains, never eaten by cattle, but extremely grateful to bees, and containing an eſſential oil, which, he underſtands, is extracted from it in many parts of *Hinduſtàn* and uſed as an *âtar* or *perfume*. He adds a very curious philological remark, that in the *Tamul* dictionary, moſt words beginning with *nár* have ſome relation to *fragrance*; as *nárukeradu* to yield an odour, *nártum pillu*, lemon-graſs, *nártei*, citron, *nárta manum*, the wild orange-tree, *nárum panei*, the *Indian Jaſmin*, *nárum alleri*, a ſtrong ſmelling flower, and *nártu*, which is put for *nard* in the *Tamul* verſion of our Scriptures; ſo that not only the *nard* of the *Hebrews* and *Greeks*, but even the

copia nárium of HORACE, may be derived from an *Indian* root: to this I can only ſay, that I have not met with any ſuch root in *Sanſcrit*, the oldeſt poliſhed language of *India*, and that in *Perſian*, which has a manifeſt affinity with it, *nár* means a *pomegranate*, and *nárgìl* (a word originally *Sanſcrit*) a *cocoa-nut*, neither of which has any remarkable fragrance.

Such is the evidence in ſupport of the opinion given by the great *Swediſh* naturaliſt, that the true nard was a gramineous plant and a ſpecies of *Andropogon*; but, ſince no graſs, that I have yet ſeen, bears any reſemblance to the *Jatámánsì*, which I conceive to be the *nardus* of the ancients, I beg leave to expreſs my diſſent, with ſome confidence as a philologer, though with humble diffidence as a ſtudent in botany. I am not, indeed, of opinion, that the *nardum* of the *Romans* was merely the eſſential oil of the plant, from which it was denominated, but am ſtrongly inclined to believe, that it was a *generick* word, meaning what we now call *âtar*, and either the *âtar* of roſes from *Caſhmír* and *Perſia*, that of *Cétaca*, or *Pandanus*, from the weſtern coaſt of *India*, or that of *Aguru*, or aloe-wood, from *Aſám* or *Cochinchina*, the proceſs of obtaining which is deſcribed by ABU'LFAZL, or the mixed perfume, called *âbír*, of which the principal in-

gredients were yellow ſandal, violets, orange-flowers, wood of aloes, roſe-water, muſk, and true ſpikenard: all thoſe eſſences and compoſitions were coſtly; and, moſt of them being ſold by the *Indians* to the *Perſians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they muſt have been extremely dear at *Jeruſalem* and at *Rome*. There might alſo have been a pure *nardine oil*, as ATHENÆUS calls it; but *nardum* probably meant (and KOENIG was of the ſame opinion) an *Indian* eſſence *in general*, taking its name from that ingredient, which had, or was commonly thought to have, the moſt exquiſite ſcent. But I have been drawn by a pleaſing ſubject to a greater length than I expected, and proceed to the promiſed deſcription of the true *nard* or *Jatámánſi*, which, by the way, has other names in the *Amarcóſh*, the ſmootheſt of which are *jatilá* and *lómasá*, both derived from words meaning *hair*. Mr. BURT, after a modeſt apology for his imperfect acquaintance with the language of botaniſts, has favoured me with an account of the plant, on the correctneſs of which I have a perfect reliance, and from which I collect the following *natural characters*:

AGGREGATE.

Cal. Scarce any. *Margin*, hardly diſcernible.

Cor. One petal. *Tube* ſomewhat gibbous. *Border* five cleft.

Stam. Three *Anthers.*

Piſt. *Germ* beneath. One *Style* erect.

Seed Solitary, crowned with a pappus.

Root Fibrous.

Leaves Hearted, fourfold; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a ſiſter of the mountain and *Celtick* Nard, and of a ſpecies, which I ſhould deſcribe in the *Linnean* ſtyle: VALERIANA JATA'MA'NSI *floribus triandris, foliis cordatis quaternis, radicalibus petiolatis.* The radical leaves, riſing from the ground and enfolding the young ſtem, are plucked up with a part of the root, and being dried in the ſun or by an artificial heat, are ſold as a drug, which from its appearance has been called *ſpikenard*; though, as the *Perſian* writer obſerves, it might be compared more properly to the *tail of an ermine:* when nothing remains but the dry fibres of the leaves, which retain their original form, they have ſome reſemblance to a *lock of hair*, from which the *Sanſcrit* name, it ſeems, is derived. Two mercantile agents from *Bután* on the part of the *Dévarájá* were examined, at my requeſt, by Mr. HARRINGTON, and inform-

ed him, that the drug, which the *Bengaleſe* called *Jatámánsí*, "grew erect above the ſurface "of the ground, reſembling in colour an ear "of green wheat; that, when recent, it had a "faint odour, which was greatly increaſed by "the ſimple proceſs of drying it; that it "abounded on the hills, and even on the plains, "of *Tután*, where it was collected and prepared "for medicinal purpoſes." What its virtues are, experience alone can aſcertain; but, as far as botanical analogy can juſtify a conjecture, we may ſuppoſe them to be antiſpaſmodick; and, in our provinces, eſpecially in *Behar*, the plant will probably flouriſh; ſo that we may always procure it in a ſtate fit for experiment. On the deſcription of the *Indian* ſpikenard, compared with the drawing, I muſt obſerve, that, though all the leaves, as delineated, may not appear of the ſame ſhape, yet all of them are not fully expanded. Mr. BURT aſſures me, that the four radical leaves are *hearted and petioled*; and it is moſt probable, that the cauline and floral leaves would have a ſimilar form in their ſtate of perfect expanſion, but unfortunately, the plants at *Gayá* are now ſhrivelled; and they, who ſeek farther information, muſt wait with patience, until new ſtems and leaves ſhall ſpring from the roots, or other plants ſhall be brought from *Népál* and

Bután. On the propoſed inquiry into the virtues of this celebrated plant, I muſt be permitted to ſay, that, although many botaniſts may have waſted their time in enumerating the qualities of vegetables, without having aſcertained them by repeated and ſatisfactory experiments, and although *mere botany* goes no farther than technical arrangement and deſcription, yet it ſeems indubitable, that the great end and aim of a botanical philoſopher is, to diſcover and prove the ſeveral uſes of the vegetable ſyſtem, and, while he admits with HIPPOCRATES the *fallaciouſneſs of experience*, to rely on experiment alone as the baſis of his knowledge.

ADDITIONAL REMARKS

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

NEARLY at the time when the reſult of my firſt inquiries concerning ſpikenard was publiſhed in the ſecond volume of our *Aſiatick Reſearches*, there appeared in the *Philoſophical Tranſactions* an account of the ANDROPOGON *Jwarancuſa*, the ſpecimen of which Dr. BLANE had received from *Lucnow*, and which he ſuppoſes to be the true *Indick* nard of DIOSCORIDES and GALEN: having more than once read his arguments with pleaſure, but not with conviction, I feel it incumbent on me to ſtate my reaſons for diſſenting from the learned phyſician with all the freedom of a ſearcher for truth, but without any diminution of that reſpect, to which his knowledge and candour juſtly entitle him.

In the firſt place, there is a paſſage in Dr. BLANE's paper, which I could not but read with ſurpriſe; not becauſe it is erroneous or diſputable (for nothing can be more certain), but becauſe it is deciſive againſt the very propoſition, which the writer endeavours to ſupport: "DIOSCORIDES mentions the *Syriack* nard, ſays "the doctor, as a ſpecies different from the "*Indian*, which *was certainly brought from ſome* "*of the remote parts of India*; for both he and "GALEN, by way of fixing more preciſely "the country, whence it came, call it alſo "*Gagnites*." We may add, that PTOLEMY, who, though not a profeſſed naturaliſt, had opportunities in *Egypt* of converſing with *Indian* merchants on every thing remarkable in this country, diſtinguiſhes *Rangamati*, as producing the true ſpikenard; and it is from the borders of that very diſtrict, if we believe modern *Indians*, that the people of *Butan* bring it yearly into *Bengal* (*a*). Now it is not contended, that the new ſpecies of *Andropogon* (if it be a new ſpecies) *may be* the *Indick* nard of DIOSCO-

(*a*) PTOLE'ME'E diſtingue le canton de *Rhandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir à *Rangamati*; et des differentes eſpéces l'*Indique* eſt bien la plus eſtimée.

D'ANV. *Antiq. Geogr. Ind.* 81.

RIDES, (*b*), becauſe it was found by Mr. BLANE in a remote part of *India* (for that ſolitary fact would have proved nothing); but it is learnedly and elaborately urged, that it *muſt be* the true *Indian* ſpikenard, becauſe it differs only in the length of the ſtalks from the nard of GARÇIAS, which, according to Him, is the only ſpecies of *nardus* exported from *India*, and which reſembles a dried ſpecimen ſeen by RUMPHIUS, and brought, he ſays, among other countries, from *Mackran*, or the ancient *Gadroſia*, the very country, where, according to ARRIAN, the true nard grew in abundance; for "the *Phenicians*, "he ſays, collected a plentiful ſtore of it, and "ſo much of it was trampled under foot by the "army, that a ſtrong perfume was diffuſed on "all ſides of them:" now there is a ſingular coincidence of circumſtances; for our *Andropogon* was diſcovered by the ſcent of its roots, when they were cruſhed by the horſes and elephants in a hunting-party of the *Vazír* A'SUFUDDAULAH; ſo that, on the whole, *it muſt be the ſame with the plant mentioned by* ARRIAN: but it may be argued, I think, more concluſively, that a plant, growing with great luxuriance in *Gadroſia* or *Mackran*, which the doctor

(*b*) Dr. ROXBURGH with great reaſon ſuppoſes it to be the *Muricated* ANDROPOGON of KOENIG, who mentions the roots as odoriferous, when ſprinkled with water.

See RETZ. III. *Faſcic.* 43. and v. 21.

admits to be a *maritime province* of *Perſia*, could not poſſibly be the ſame with a plant *confined to remote parts* of *India*; ſo that, if GARÇIAS, RUMPHIUS, and ARRIAN be ſuppoſed to have meant the ſame ſpecies of nard, it was evidently different from that of DIOSCORIDES and GALEN. The reſpectable writer, with whoſe opinions I make ſo free, but from no other motive than a love of truth, ſeems aware of a little geographical difficulty from the weſtern poſition of *Macrán*; for he, firſt, makes it extend to the river *Indus*, and then infers, from the long march weſtward and the diſtreſſes of ALEXANDER's army, ſubſequent to the diſcovery of the ſpikenard, that it muſt have grown in the more eaſtern part of the deſert, and conſequently on the very borders of *India*; but, even if we allow *Gedroſia*, or *Gadroſis*, to have been the ſame tract of land with *Macrán* (though the limits of all the provinces in *Perſia* have been conſiderably changed), yet the frontier of *India* could never with any propriety be carried ſo far to the weſt; for not only the *Oritæ* and *Arabitæ*, but, according to MELA, the whole province of *Ariana*, were between *Gadroſis* and the *Indus*; and, though *Macrán* (for ſo the word ſhould be written) may have been annexed to *India* by ſuch whimſical geographers as the *Turks*, who give the name of

white *Indians* to the *Perſians* of *Arachoſia*, and of yellow *Indians* to the *Arabs* of *Yemen*, yet the river *Indus*, with the countries of *Sind* and *Múltán* on both ſides of it, has ever been conſidered by the *Perſians* and *Arabs* as the weſtern limit of *Hind* or *India*; and ARRIAN himſelf expreſsly names the *Indus* as its known boundary: let *Gadroſis*; however, be *Macrán*, and let *Macrán* be an *Indian* province, yet it could never have been *a remote part* of *India* in reſpect of *Europe* or *Egypt*, and, conſequently, was not meant by GALEN and DIOSCORIDES, when they deſcribed the true ſpikenard. It muſt be admitted, that, if the *Siree* of RUMPHIUS, which differs little from the *nardus* of GARÇIAS, which correſponds for the moſt part with the new *Andropogon*, was ever brought from the province of *Macrán*, they were all three probably the ſame plant with the nard of *Arrian*; but, unfortunately, RUMPHIUS thought of no country leſs than of *Perſia*, and of no province leſs than of *Macrán*; for he writes very diſtinctly, both in his *Latin* and his *Dutch* columns, that the plant in queſtion grows in *Macian*, which he well knew to be one of the *Moluccas (c)*: I am far from intending to give

(c) Hi flores ſæpe, immo vulgo fere, obſervantur in vetuſtis *Siree* ſtipitibus, qui in *Ternata*, *Motira*, et *Mackian* creſcunt. Vol. 5. Lib. 8. Cap. 24. p. 182.

pain by detecting this trifling miſtake; and, as I may have made many of greater conſequence, I ſhall be truly obliged to any man, who will ſet me right with good manners, the ſacred laws of which ought never to be violated in a literary debate, except when ſome petulant aggreſſor has forfeited all claim to reſpect.

ARRIAN himſelf can by no means be underſtood to aſſert, that the *Indian* ſpikenard grew in *Perſia*; for his words are *a fragrant root of nard* (*d*), where the omiſſion of the definite articles implies rather *a* nard, than *the* nard; or the moſt celebrated ſpecies of it; and it ſeems very clear, that the *Greeks* uſed that foreign word generically for odoriferous plants of different natural orders: but ARRIAN in truth was a mere compiler; and his credit, even as a civil hiſtorian, ſeems liable to ſo much doubt, that it cannot be ſafe to rely on him for any fact in the hiſtory of nature. "We cannot, ſays the judicious and accurate STRABO, "give eaſy credence to the generality even of "contemporary writers concerning ALEXANDER, whoſe fame was aſtoniſhingly high, "and whoſe hiſtorians, preferring wonders to "truth, wrote with ſecure negligence; well "knowing, that, as the fartheſt limits of *Aſia*

(*d*) Νάρδου ῥίζαν ευοσμον.

" were the ſcene of his actions, their aſſertions " could hardly be diſproved." Now ARRIAN's principal authority was ARISTOBULUS of *Caſſandra*, whoſe writings were little prized by the ancients, and who not only aſſerted, " that " *Gadroſis* produced very tall *myrrh*-trees, with " the gum of which the *Phenicians* loaded many " beaſts," (notwithſtanding the ſlaughter of them from the diſtreſs of the whole army), but, with the fancy of a poet deſcribing the neſt of a phenix, placed *myrrh*, *incenſe*, and *caſſia*, with *cinnamon* and *ſpikenard* itſelf, even in the wilds of *Arabia*: " The fruitfulneſs of *Arabia*," ſays ARRIAN, " tempted the king of *Macedon* " to form a deſign of invading it; for he had " been aſſured, that myrrh and frankincenſe " were collected from the trees of that country; " that *cinnamon* was procured from one of its " ſhrubs; and that its meadows produced ſpon- " taneouſly *abundance of ſpikenard*." HERODOTUS, indeed, had heard of cinnamon in *Arabia*, where the *Laurus*, to the bark of which we now give that name, was, I verily believe, never ſeen: even the myrrh-tree does not ſeem to have been a native of *Arabia*, and the publick are now informed, that it was tranſplanted from *Abyſſinian* foreſts, and has not flouriſhed on the oppoſite ſhore; but, whatever be the countries of myrrh and cinnamon, we

may be certain, that any learned *Arab* would laugh at us, if we were to tell him, that the *Sumbulu'l Hind* grew wild in abundance on the plains of *Tahámah*. It ſeems a bold allegation of GARÇIAS, that he has exhibited "the only "ſpecies of *nardus* known in *India*, either for "conſumption by the natives or for exportation "to *Perſia* and *Arabia*:" if he meant, that any plant was either uſed in this country or exported from it by *the name of nard*, he had been ſtrangely deceived; and if he meant, that it was the only fragrant graſs uſed here as a medicine or as a perfume, his error was yet more groſs. But, whatever his meaning might have been, if the nard of GARÇIAS and of ARRIAN was one and the ſame plant, it is wonderful, that it ſhould ever have been exported to *Perſia* and *Arabia*, where it grew, we are told, in ſo great abundance. The nard of *Arabia* was, probably, the ANDROPOGON *Schœnanthus*, which is a native of that country; but, even if we ſuppoſe, that the ſpikenard of *India* was a *reed* or a *graſs*, we ſhall never be able to diſtinguiſh it among the many *Indian* ſpecies of *Cypirus*, *Andropogon*, *Schœnus*, *Carex*, and other genera of thoſe natural orders, which here form a *wilderneſs of ſweets*, and ſome of which have not only *fragrant roots*, but even *ſpikes* in the ancient and modern ſenſes of that emphatical

word; one of them, which I never have ſeen in bloſſom, but ſuppoſe from its appearance to be a *Schœnus*, is even called *Gónarda*, and its dry root has a moſt agreeable odour; another, which RHEEDE names *Bálaca*, or *Ramacciam*, or white *Irivéli*, and which BURMAN thought a variety of the *Schœnanthus*, is a conſiderable article, it ſeems, of *Indian* commerce, and, therefore, cultivated with diligence, but leſs eſteemed than the *black* ſort, or *Carabála*, which *has a more fragrant root and affords an extremely odoriferous oil* (*e*). All thoſe plants would, perhaps, have been called *nards* by the ancients; and all of them have ſtronger pretenſions to the appellation of *the true ſpikenard*, than the *Febrifuge* ANDROPOGON, which the *Hindus* of *Behár* do not uſe as a perfume. After all, it is aſſuming a fact without proof, to aſſert, that the *Indian* ſpikenard was evidently gramineous; and, ſurely, that fact is not proved by the word *ariſta*, which is conceived to be of a *Grecian* origin, though never applied in the ſame ſenſe by the *Greeks* themſelves, who perfectly well knew what was *beſt* for mankind in the vegetable ſyſtem, and for what gift they adored the god-

(*e*) 12 Hort. Malab. tab. 12. and 9 H. M. p. 145. See alſo the *Flora Indica*, and a note from HERMAN on the valuable oil of *Seree*.

deſs of *Eleuſis*. The *Roman* poets (and poets only are cited by Dr. BLANE, though naturaliſts alſo are mentioned) were fond of the word *ariſta*, becauſe it was very convenient at the cloſe of an hexameter, where we generally, if not conſtantly, find it; as HOMER declares in LUCIAN, that he began his *Iliad* with Μῆνιν, becauſe it was the firſt commodious word that preſented itſelf, and is introduced laughing at a profound critick, who diſcovered in that ſingle word an epitome of the whole poem on the *wrath* of ACHILLES: ſuch poets as OVID and LACTANTIUS deſcribed plants, which they never had ſeen, as they deſcribed the neſt of the phenix, which never exiſted, from their fancy alone; and their deſcriptions ought not ſeriouſly to be adduced as authorities on a queſtion merely botanical; but, if all the naturaliſts of *Greece* and *Italy* had concurred in aſſuring us, that the nard of *India* bore an ear or ſpike, without naming the ſource of their own information, they would have deſerved no credit whatever; becauſe not one of them pretends to have ſeen the freſh plant, and they had not even agreed among themſelves, whether its virtues reſided in the *root* or in the *huſky leaves* and ſtalks, that were united with it. PIETRO DELLA VALLE, the moſt learned and accompliſhed of eaſtern travellers, does not ſeem to have known the *Indian*

ſpikenard, though he mentions it more than once by the obſolete name of *Spigonardo*; but he introduces a *Sumbul* from *Khatá*, or a part of *China*, which he had ſeen dry, and endeavours to account for the *Arabick* name in the following manner:—"Since the *Khatáian* "*Sumbul*, ſays he, is not a *ſpike* but a *root*, "it was probably ſo named, becauſe the word "*Sumbul* may ſignify, in a large acceptation, "not only the ſpike, but *the whole plant*, what-"ever *herb or graſs* may be ſown; as the *Ara-*"*bick* dictionary (*f*), entitled *Kámús*, appears "to indicate:" The paſſage, to which he alludes, is this; "SUMBUL, ſays the author of the "*Kámús*, is an *odoriferous plant*, the ſtrongeſt of "which is the *Súrì*, and the weakeſt the *Hindi*; "but the *Sumbul* of *Rúm* has the name of *nar-*"*dín*." I ſuggeſted in my former paper, and ſhall repeat in this, that the *Indian* ſpikenard, as it is gathered for uſe, is in fact *the whole plant*; but there is a better reaſon why the name *Sumbul* has been applied to it. By the way, DELLA VALLE ſailed, as he tells us, along

(*f*) Giacchè il *Sombol* del *Cataio* è radice e non è *Spiga*, potremmo dire, che così s'i chiami, perchè forſe la parola *Sombol* poſſa piu largamente ſignificare non ſolo la ſpiga, ma *tutta la pianta* di ogni erba ò biada, che ſi ſemini; come par, che il *Camùs*, vacabolario *Arabico*, ne dia indizio.

Lett. 18. di *Baghdad.*

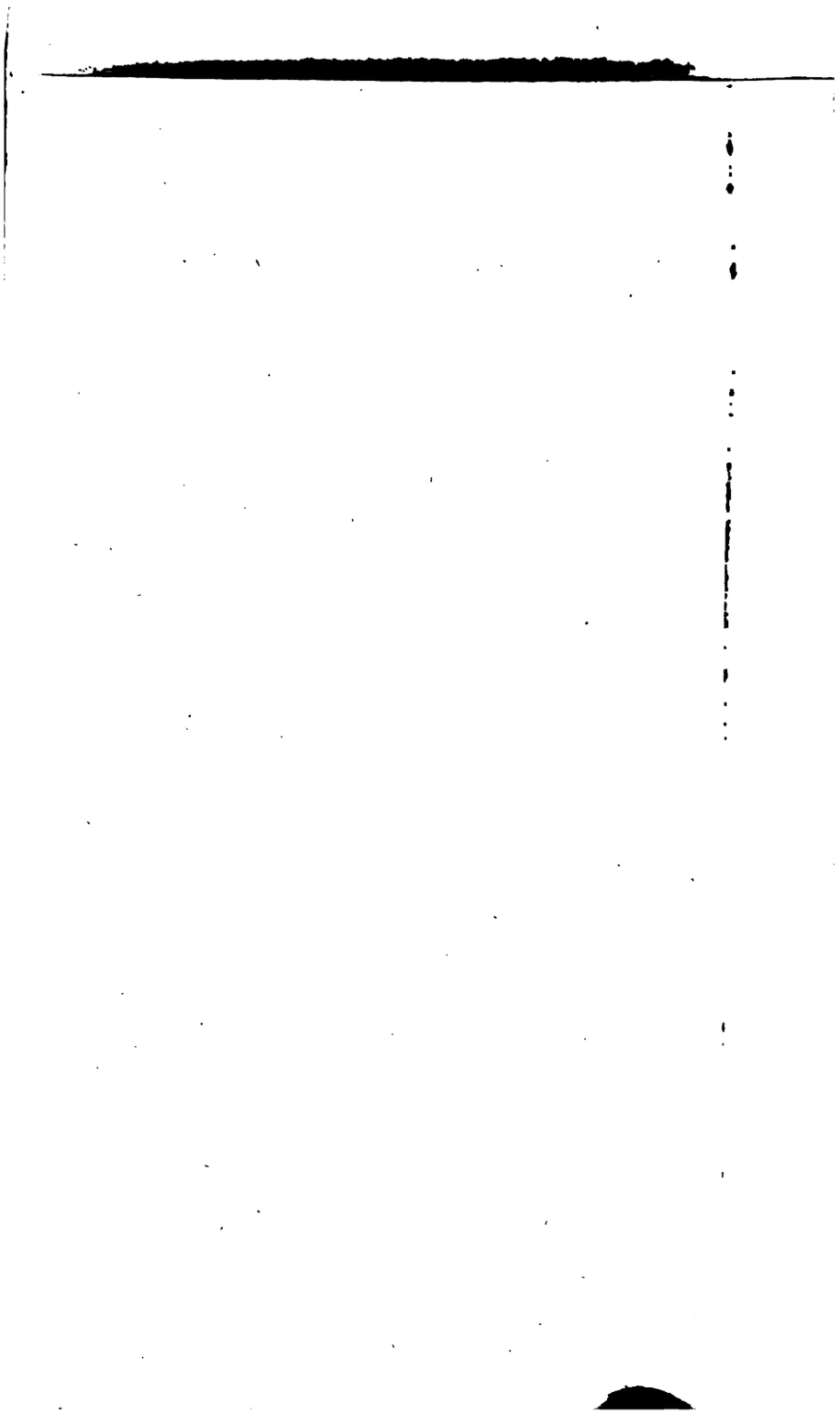
the coaſt of *Macrán*, which he too ſuppoſes to have been a part of *Gedroſia*; but he never had heard, that it produced *Indian* ſpikenard, though the *Perſians* were fully acquainted with that province; for he would not have omitted ſo curious a fact in his correſpondence with a learned phyſician of *Naples*, for whoſe ſake he was particularly inquiſitive concerning the drugs of *Aſia:* it is much to be wiſhed, that he had been induced to make a ſhort excurſion into the plains of *Macrán*, where he might have found, that the wonderful tree, which ARRIAN places in them, *with flowers like violets, and with thorns of ſuch force and magnitude, as to keep wild beaſts in captivity, and to transfix men on horſeback, who rode by them incautiouſly*, was no more probably than a *Mimoſa*, the bloſſoms of which reſembled violets in nothing but in having an agreeable ſcent.

Let us return to the *Arabs*, by whom DIOSCORIDES was tranſlated with aſſiſtance, which the wealth of a great prince will always purchaſe, from learned *Greeks*, and who know the *Indian* ſpikenard, better than any *European*, by the name of *Sumbulu'l Hind:* it is no wonder, that they repreſent it as weaker in ſcent and in power than the *Sumbul* of the lower *Aſia*, which, unleſs my ſmell be uncommonly defective, is a ſtrong *Valerian*; eſpecially as they could

only have uſed the dry nard of *India*, which loſes much of its odour between *Rangpúr* and *Calcutta*. One queſtion only remains (if it be a queſtion), whether the *Sumbulu'l Hind* be the true *Indian* ſpikenard; for, in that caſe, we know the plant to be of the natural order, which LINNÆUS calls *aggregate*. Since the publication of my paper on this ſubject, I put a fair and plain queſtion ſeverally to three or four *Muſſelman* phyſicians, "What is the *Indian* "name of the plant, which the *Arabs* call "*Sumbulu'l Hind?*" They all anſwered, but ſome with more readineſs than others, *Jatámánsì*. After a pretty long interval, I ſhewed them the *ſpikes* (as they are called) of *Jatámánsì*, and aſked, what was the *Arabick* name of that Indian *drug*: they all anſwered readily, *Sumbulu'l Hind*. The ſame evidence may be obtained in this country by any other *European*, who ſeeks it; and if, among twelve native phyſicians, verſed in *Arabian* and *Indian* philology, a ſingle man ſhould after due conſideration give different anſwers, I will cheerfully ſubmit to the *Roman* judgement of *non liquet*. My own inquiries having convinced me, that the *Indian* ſpikenard of DIOSCORIDES is the *Sumbulu'l Hind*, and that the *Sumbulu'l Hind* is the *Jatámánsì* of AMARSINH, I am perſuaded, that the true nard is a ſpecies of *Valerian*, pro-

duced in the *moſt remote* and hilly parts of *India*, ſuch as *Népál*, *Morang*, and *Butan*, near which PTOLEMY fixes its native ſoil: the commercial agents of the *Dévarája* call it alſo *Pampi*, and, by their account, the dried ſpecimens, which look like the tails of ermines, *riſe from the ground, reſembling ears of green wheat both in form and colour*; a fact, which perfectly accounts for the names *Stachys*, *Spica*, *Sumbul*, and *Khúſhah*, which *Greeks*, *Romans*, *Arabs*, and *Perſians* have given to the drug, though it is not properly a *ſpike*, and not merely a root, but *the whole plant*, which the natives gather for ſale, before the radical leaves, of which the fibres only remain after a few months, have unfolded themſelves from the baſe of the ſtem. It is uſed, ſay the *Butan* agents, as a perfume and in medicinal unguents, but with other fragrant ſubſtances, the ſcent and power of which it is thought to increaſe: as a medicine, they add, it is principally eſteemed for complaints in the bowels. Though conſiderable quantities of *Jatámánsì* are brought in the caravans from *Butan*, yet the living plants, by a law of the country, cannot be exported without a licence from the ſovereign, and the late Mr. PURLING, on receiving this intelligence, obligingly wrote, for my ſatisfaction, to the *Dévárája*, requeſting him to ſend eight or

ten of the plants to *Rangpúr:* ten were accordingly ſent in pots from *Taſiſudan*, with as many of the natives to take care of them under a chief, who brought a written anſwer from the *Rájá* of *Butan;* but that prince made a great merit of having complied with ſuch a requeſt, and my friend had the trouble of entertaining the meſſenger and his train for ſeveral weeks in his own houſe, which they ſeem to have left with reluctance. An account of this tranſaction was contained in one of the laſt letters, that Mr. PURLING lived to write; but, as all the plants withered before they could reach *Calcutta*, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the freſh *Jatámánsì*, though not of my conviction, that it is *the true nard of the ancients*.



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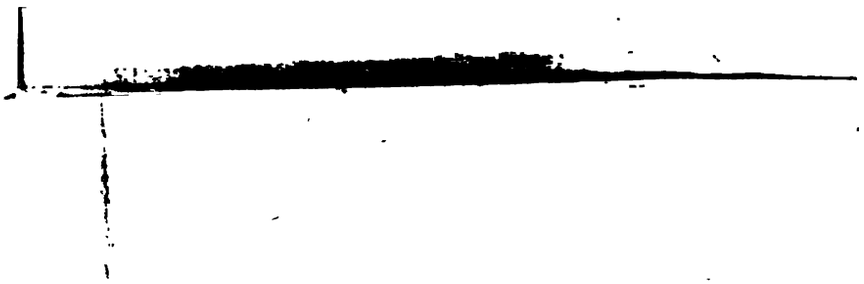

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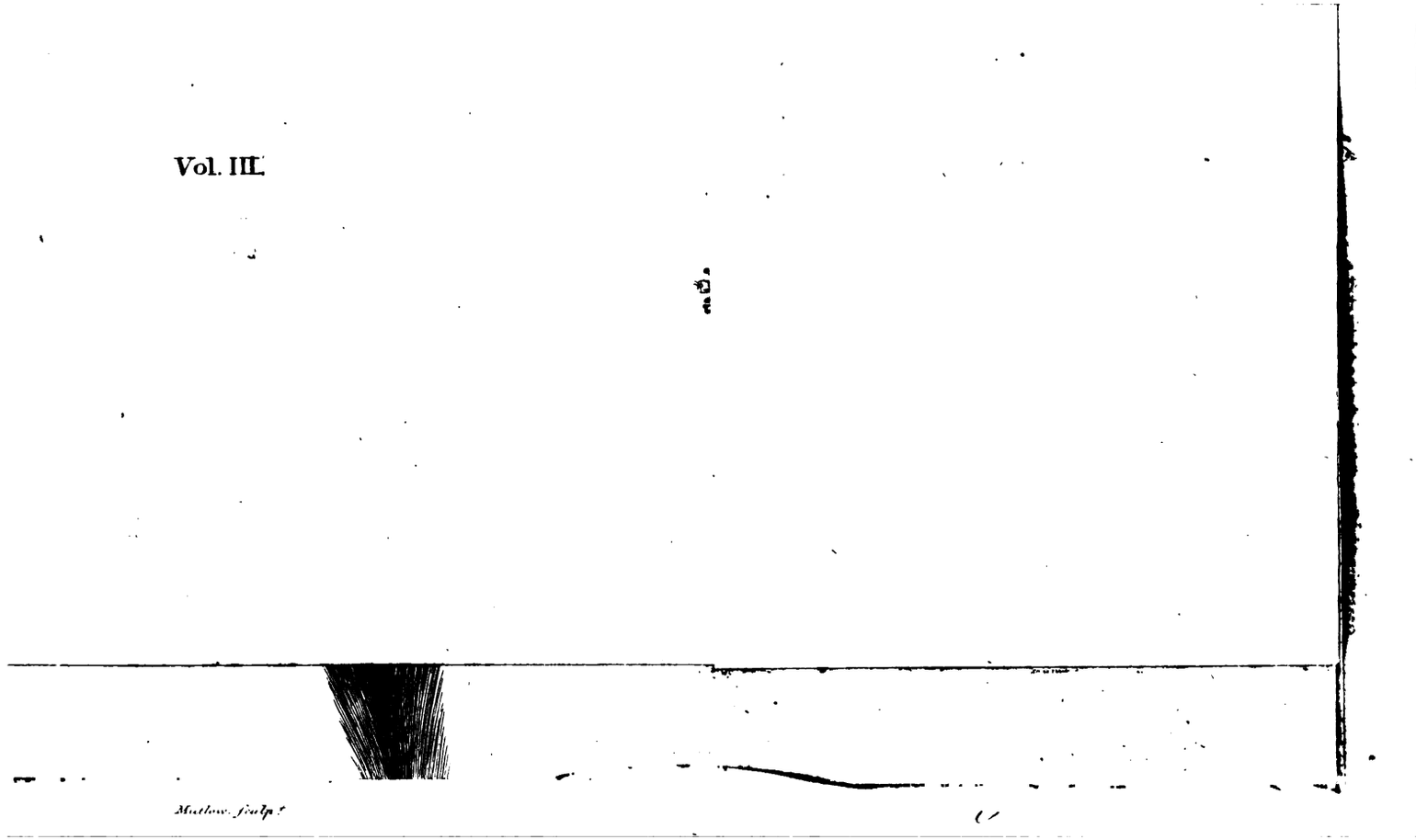


BOTANICAL OBSERVATIONS

ON THE

SPIKENARD OF THE ANCIENTS,

INTENDED AS A SUPPLEMENT TO THE LATE

SIR WILLIAM JONES'S PAPERS ON THAT PLANT.

BY WILLIAM ROXBURGH, M. D.

VALERIANA JATAMANSI.

GENERIC CHARACTER. FLOWERS triandrous, leaves entire, four-fold, the inner radical pair petiol'd, and cordate; the reſt ſmaller, ſeſſile, and ſub-lanceolate; ſeeds crowned with a pappus.

V. *Jatamanſi* of Sir WILLIAM JONES. See *Aſiatick Reſearches*, vol. 2, page 405, 417, and vol. 4, page 109.

NOVEMBER 6th, 1794. I received from the Honourable C. A. BRUCE, Commiſſioner

at *Coos-Beyhar*, two ſmall baſkets with plants of this valuable drug; he writes to me on the 27th *September* (ſo long had the plants been on the road), that he had, the day before, received them from the *Deb Rajah* of *Bootan*, and further ſays, that the *Booteahs* know the plant by two names, viz. *Jatamanſi*, and *Pampé* or *Paumpé*.

I need ſcarce attempt to give any further hiſtory of this famous odoriferous plant than what is merely botanical, and that with a view to help to illuſtrate the learned diſſertations thereon, by the late Sir WILLIAM JONES, in the 2d and 4th volumes of theſe Reſearches, and chiefly by pointing out the *part of the plant* known by the name, *Indian Nard* or *Spikenard*; a queſtion on which MATHEOLUS, the commentator of *Dioſcorides*, beſtows a good deal of argument; viz. Whether the roots, or ſtalks, were the parts eſteemed for uſe, the teſtimony of the ancients themſelves on this head being ambiguous. It is therefore neceſſary for thoſe who wiſh for a more particular account of it, to be acquainted with what that gentleman has publiſhed on the ſubject.

The plants now received, are growing in two ſmall baſkets of earth, in each baſket there appears above the earth between thirty and

forty hairy, ſpike-like bodies, but more juſtly compared to the tails of *Ermines*, or ſmall *Weaſels**; from the apex of each, or at leaſt of the greateſt part of them, there is a ſmooth lanceolate, or lanceolate-oblong, three or five-nerved, ſhort-petiol'd, acute, or obtuſe, ſlightly ſerrulate leaf or two ſhooting forth. Fig. 1. repreſents one of them in the above ſtate, and on gently removing the fibres, or hairs which ſurround the ſhort petiols of theſe leaves, I find it conſiſts of numerous ſheaths, of which one, two or three of the upper or interior ones are entire, and have their fibres connected by a light-brown coloured membranous ſubſtance as at *b*. but in the lower exterior ſheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain diſtinct, giving to the whole the appearance of an *Ermine's* tail: this part, as well as the root itſelf, are evidently perennial†. The root itſelf (beginning at the

* The term ſpica, or ſpike, is not ſo ill applied to this ſubſtance, as may be imagined; ſeveral of the *Indian* graſſes, well known to me, have ſpikes almoſt exactly reſembling a ſingle ſtraight piece of nardus, and when thoſe hairs (or flexible ariſta like briſtles) are removed, PLINY's words, "frutexradice pingui et craſſa," are by no means inapplicable. See Fig. 2, from *a* to *b*.

† The above deſcribed perennial hairy portion of the plant, is clearly the *Indian* ſpikenard of our ſhops; but

ſurface of the earth where the fibrous envelope ends) is from three to twelve inches long, covered with a pretty thick, light-brown coloured bark: from the main root, which is ſometimes divided, there iſſues ſeveral ſmaller fibres. Fig. 2, is another plant with a long root; here the hair-like ſheaths, beginning at *a.* are ſeparated from this the perennial part of the ſtem, and turned to the right ſide; at the apex is ſeen the young ſhoot, marked 6, which is not ſo far advanced as at Fig. 1; *c c c* ſhow the re-

whether the nardus of the ancients, or not, I leave to better judges to determine; however, I believe few will doubt it after having read Sir WILLIAM JONES's Diſſertations thereon, and compared what he ſays with the accompanying drawings of the perennial hairy part of the ſtem of this plant, which are taken from the living plants immediately under my own eyes: the drawing of the herbaceous, or upper part of the plant, is out of the queſtion in determining this point, and only refers to the place the plant bears in our botanical books. While writing the above, I deſired an *Hindu* ſervant to go and buy me from their apothecaries ſhops a little *Jatamansi*, without ſaying more or leſs: he immediately went and brought me ſeveral pieces of the very identical drug, I have been deſcribing; a drawing of one of the pieces is repreſented at Fig. 4, and agrees not only with thoſe I have taken from the living plants, but alſo exceedingly well with GARÇIAS AB ORTA's figure of the nardus indica, which is to be found at page 129, of the fourth edition of CLUSIUS's *Latin* tranſlations of his hiſtory of *Indian* drugs, publiſhed in 1693.

mains of laſt year's annual ſtem. When the young ſhoot is a little further advanced than in Fig. 2, and not ſo far as in Fig. 1. they reſemble the young convolute ſhoots of monocotyledonous plants. *June* 1795. The whole of the abovementioned plants have periſhed, without producing flowers, notwithſtanding every care that could poſſibly be taken of them. The principal figure in the drawing marked Fig. 3, and the following deſcription, as well as the above definition, are therefore chiefly extracted from the engraving and deſcription in the ſecond volume of theſe Reſearches, and from the information communicated to me by Mr. BURT, the gentleman who had charge of the plants that flowered at *Gaya*, and who gave Sir WILLIAM JONES the drawing and deſcription thereof.

Deſcription of the Plant.

Root, it is already deſcribed above.

Stem, lower part perennial, involved in fibrous ſheaths, &c. as above deſcribed; the upper part herbaceous ſuberect, ſimple, from ſix to twelve inches long.

Leaves four-fold, the lowermoſt pair of the four radical are oppoſite, ſeſſile, oblong, forming as it were a two-valved ſpathe; the other pair are alſo oppoſite petiol'd, cordate, margins

waved, and pointed; thoſe of the ſtem ſeſſile, and lanceolate; all are ſmooth on both ſides.

Corymb terminal, firſt diviſion trichotomous.

Bracts awl'd.

Calyx ſcarce any.

Corol one petal'd, funnel-ſhaped, tube ſomewhat gibbous. Border five-cleft.

Stamens, filaments three, project above the tube of the corol; anthers incumbent.

Piſtil, germ beneath. Style erect, length of the tube. Stigma ſimple.

Pericarp, a ſingle ſeed crowned with a pappus.

Vol III

Mutow, sculp.

ON

THE FRUIT OF THE MELLORI.

NOTE

BY THE PRESIDENT.

AS far as we can determine the claſs and order of a plant from a mere delineation of its fruit, we may ſafely pronounce, that the *Léram* of *Nicobar* is the *Cádhi* of the *Arabs*, the *Cétaca* of the *Indians*, and the *Pandanus* of our botaniſts, which is deſcribed *very awkwardly* (as KOENIG firſt obſerved to me) in the Supplement to LINNÆUS: he had himſelf deſcribed with that *elegant conciſeneſs*, which conſtitutes the beauty of the *Linnean* method, not only the wonderful fructification of the fragrant *Cétaca*, but moſt of the flowers, which are celebrated in *Sanſcrit*, by poets for their colour or ſcent, and by phyſicians for their medical uſes; and, as he bequeathed his manuſcripts to Sir JOSEPH BANKS, we may be ſure, that the publick ſpirit of that illuſtrious naturaliſt will not ſuffer the labours of his learned friend to be ſunk in ob-

livion. Whether the PANDANUS *Léram* be a new *ſpecies*, or only a variety, we cannot yet poſitively decide; but four of the plants have been brought from *Nicobar*, and ſeem to flouriſh in the Company's Botanical Garden, where they will probably bloſſom; and the greateſt encouragement will, I truſt, be given to the cultivation of ſo precious a vegetable. A fruit weighing twenty or thirty pounds, and containing a farinaceous ſubſtance, both palatable and nutritive in a high degree, would perhaps, if it were common in theſe provinces, for ever ſecure the natives of them from the horrors of famine; and the *Pandanus* of *Bengal* might be brought, I conceive, to equal perfection with that of *Nicobar*, if due care were taken to plant the male and female trees in the ſame place, inſtead of leaving the female, as at preſent, to bear an imperfect and unproductive fruit, and the diſtant male to ſpread itſelf only by the help of its radicating branches.

A CATALOGUE

OF

INDIAN PLANTS,

COMPREHENDING THEIR SANSCRIT,

AND

AS MANY OF THEIR LINNÆAN GENERIC NAMES AS COULD WITH ANY DEGREE OF PRECISION BE ASCERTAINED.

BY THE PRESIDENT.

A'CA'SABALLI', *Caſſyta.*
Achyuta. *Morinda.*
A'cránti *Solanum.*
Acſha.
Agaſtya, *Æſchynomene.*
Agnis'ic'há.
Aguru, *Cordia.*
Alábu, *Cucurbita.*
Alamvuſha, *Bryonia.*
Alarca, *Aſclepias.*
Alpamáriſha.
Amalá.
A'malacì, *Phyllanthus.*
Ambaſht'ha.
Amlána, *Gomphrena?*
Amlalónica, *Oxalis.*
Amlavétaſa, *Hypericum.*
Amlicá, *Tamarindus.*
Amra, *Mangifera.*
Amrátaca, *Spondias.*
Anco't'a.
Ans'umátì.
An'u, *Oryza.*
Apámarga.
Aparájitá, *Clitoria.*
Arca, *Aſclepias.*
A'rdraca, *Amomum.*
Ariméda.
Ariſhtâ, *Xanthium.*
Arjaca, *Ocymum.*

Arjuna, *Lagerſtroemia?*
Aruſhcara, *Semecarpus.*
A'smantaca.
As'óca, a new genus.
A'sp'hota, *Nyctanthes.*
A'us'vríhi, *Oryza.*
Ataviſhá.
Atichará.
Atimucta, *Baniſteria.*
A'vigna, *Cariſſa?*
Bacula, *Mimuſops.*
Badarì, *Rhamnus.*
Bahuváraca.
Bahvanga, a new genus.
Balá.
Bála.
Bandhúca, *Ixora.*
Banga, *Cannabis?*
Báta, *Ficus.*
Bhadramùſtaca, *Cyperus?*
Bhanga, *Goſſypium.*
Bhanti, *Clerodendrum.*
Bhavya, *Dillenia.*
Bharadwájì.
Bhúchampaca, *Kæmpferia.*
Bhújambúca.
Bhúlavanga, *Juſſieua.*
Bhurandí, *Ipomœa?*
Bhúrja.
Bhúſtrĭna, *Andropogon?*
Bhútavĕsì, *Nyctanthes.*
Berberà.
Bimba', *Bryonia?*
Bimbicá, the ſame?
Bráhmani, *Ovieda.*
Brahmaſuverchalà.
Bráhmì, *Ruta.*
Bilva, *Cratœva.*
Biranga.
Cácamáchi.
Cácángì, *Aponogeton?*
Cachu, *Arum.*
Cadalì, *Muſa.*
Cadamba, *Nauclea.*
Cahlára, *Nymphœa.*
Cála.
Cálá.
Calambí.
Calamì.
Caláya Cálinga, *Cucurbita.*
Calpaca.
Cámalatà, *Ipomœa.*
Cámpilla, a new genus.
Canchanára, *Bauhinia.*
Canda, *Dracontium.*
Candarála.
Candúra, *Dolichos.*
Candúru, *Scilla?*
Cangu.
Cantála, *Agave?*
Capilá.
Capitt'ha, *Limonia.*
Caranjáca, a new genus.
Caravélla, *Cleome?*
Caravì, *Laurus.*
Caravíra, *Nerium.*
Carmaranga, *Averrhoa.*
Carnicára, *Pavetta.*
Carparála, *Aloë?*
Carpásì, *Goſſypium.*

Carpúra, *Laurus.*
Caruna, *Citrus.*
Cáſa, Saccharum.
Cáſhmírá.
Cátáça, *Strychnos.*
Cátp'hala, *Tabernæmontana.*
Catu.
Cémuca.
Céſara, *Crocus.*
Cétacá, *Pandanus.*
Chacralá.
C'hadira, *Mimoſa.*
Ch'hatráca, *Agaricus.*
Champaca, *Michelia.*
Chanaca.
Chandá.
Chandana, *Santalum.*
Chandricá.
C'harjúra, *Phœnix.*
Charmacaſhá.
Chavaca.
Chitrá.
Chitraca, *Plumbago.*
Chórapuſhpì, *Scirpus.*
Ciráta.
Códrava.
Córangì.
Cóvidára, *Bauhinia.*
Clítaca.
Cramuca.
Crĭſhnà.
Crĭſhnachúrá, *Poinciana.*
Cſhíráví, *Aſclepias?*
Cſhumá, *Linum.*
Culaca, *Strychnos.*
Culmáſha.
Cumbha.
Cumbhicá, *Piſtia.*
Cumuda, *Menianthes.*
(Cuncuma, *Crocus*)?
Cunda, *Jaſminum.*
Curubaca, *Barleria.*
Curuntaca.
Curuvaca.
Cus'a, *Poa.*
Cuſhmánda, *Cucumis?*
Cuſumbha, *Carthamus.*
Cutaja, *Jaſminum.*
Cuvalaya.
Cuvéraca, *Swietenia?*
Dámápana.
Danticá.
Dhanyáca.
Dárima, *Punica.*
Dásì.
Dévadáru, *Unona.*
Dhátacì.
Dhuſtúra, *Datura.*
Dóná, *Artemiſia.*
Drácſhá, *Vitis.*
Durgája'tà, *Ophioglosſum.*
Dúrvá, *Agroſtis.*
Dwipatrì, *Impatiens.*
E'lá, *Amomum.*
E'labáluca.
Eranda, *Ricinus.*
Gajapippalí, a new genus?
Gambhárì.

Gandálí.
Gandhara'ja, *Gardenia.*
Gandíra, *Solanum?*
Gauríchandra, *Hedyſarum.*
Ghantapa'tali.
Gho'nta', *Rhamnus.*
Gho'ſhaca'.
Gra'nt'hila.
Grĭnjana, *Daucus.*
Go'cantaca, *Barleria.*
Gódha'padì.
Go'dhúma, *Triticum.*
Go'jihva', *Elephantopús.*
Gólómí, *Agroſtis?*
Gónarda, *Cyperus?*
Góraeſha'.
Gova'cſhí.
Góvara', *Eranthemum?*
Guggulu.
Guha'.
Gunja', *Abrus.*
Guva'ca, *Areca.*
Haimavatì.
Halaca, *Nymphœa.*
Hanu.
Haricus'a, *Acanthus.*
Haridra', *Curcuma.*
Haridru.
Harítacì, *Terminalia.*
Harita'la.
Haryanga, *Ciſſus.*
Hémapuſhpica', *Jaſminum.*
Hémasa'gara, *Cotyledon.*
Hilamóchica'.
Himavatì.
Hingu, *Terebinthus.*
Hingulì, *Solanum.*
Hinta'la, *Elate.*
Hólicà.
Jambíra, *Citrus.*
Jambu, *Eugenia.*
Jatama'nsì, *Valeriana.*
Javà, *Terminalia?*
Jayap'hala, *Myriſtica.*
Jayantì, *Æſchynomene.*
Icſhu, *Saccharum.*
Icſhura.
Icſhwa'cu.
Jímúta.
Indívara, *Tradeſcantia?*
Jíraca.
Jívantí.
Indrava'runì.
Ingudí.
Irba'ru.
I's'waramúla, *Ariſtolochia.*
Lacucha, *Artocarpus?*
Langalì, *Nama?*
Lata'rca, *Allium.*
Laſuna, *Allium.*
Lavalì, *Averrhoa.*
Lavanga, *Caryophyllus.*
Lódhra.
Madana, *Piſonia.*
Madhúca, *Baſſia.*
Madhúlaca.
Madhúraca.
Madhusìgru, *Guilandina.*

Maha'ja'lî.
Maha'ſwéta.
Malapu.
Ma'latí, *Jaſminum.*
Mallica', *Nyctanthes.*
Ma'naca, *Arum?*
Manda'ra, *Erythrina.*
Ma'rcara.
Marcati.
Maricha, *Capſicum.*
Marunma'la'.
Ma'ſaparnì.
Ma'ſha, *Phaſeolus.*
Ma'ſhandarí, *Callicarpa.*
Maſúra.
Ma'tulanga, *Citrus.*
Maurì.
Mayúra.
Muchucunda, *Pentapetes.*
Mudga.
Mudgaparnì.
Múlaca, *Raphanus.*
Mundaballí, *Ipomœa.*
Mura'.
Murva', *Aletris.*
Muſtaca, *Schœnus?*
Na'gabala', *Sida.*
Na'gaballì, *Bauhinia.*
Na'gacéſara, *Meſua.*
Na'gada'na, *Artemiſia.*
Na'garanga, *Citrus.*
Nala, *Ariſtida?*
Nalí.
Na'ranga.
Na'rice'la, *Cocos.*
Nichula, a new genus.
Nílí, *Indigofera.*
Nílótpala, *Pontederia.*
Nimba, *Melia.*
Níva'ra, *Oryza.*
Pa'cala.
Padma, *Nymphœa.*
Pala'ndu, *Allium.*
Pala'ſa, *Butea.*
Panaſa, *Artocarpus.*
Parna'ſa, *Ocymum.*
Pa'tali, *Bignonia.*
Pa'tóla, *Solanum?*
Paura'.
Pichula, *Tamarix.*
Pílu, *Aloë?*
Pinya'.
Pippala, *Ficus.*
Pippalí, *Piper.*
Piya'la.
Pítaſa'la.
Placſha, *Ficus.*
Prĭſniparní.
Priyangu.
Pótica, *Phyſalis.*
Punarnavà, *Boerhaavia.*
Pundaríca.
Pundra.
Púticaraja, *Guilandina.*
Ractamúla, *Oldenlandia.*
Ra'ja'dana.
Rajaní.
Ra'jica.
Ra'ſhtrica'.
Ra'ſna', *Ophioxylum?*

Rénuca.
Riddhi.
Rĭſhabha.
Róchana'.
Róhita, *Punica.*
Sa'cótaca, *Tropbis.*
Sahaca'ra, *Mangifera.*
Sahachari.
Sailéya, *Muſcus.*
Sairíyaca, *Barleria.*
Saiva'la.
S'a'la.
S'a'lanchí.
S'a'lmali, *Bombax.*
Samanga', 2 ?
S'ami, *Mimoſa.*
S'amĭra, *Mimoſa.*
Samudraca, *Aquilicia.*
Sana', *Crotalaria.*
Sancarajata', *Hedyſarum.*
S'anc'hapuſhpa, *Coix.*
S'ara.
S'arala.
Sarana'.
S'atamúlí.
S'atapuſhpa.
S'a't'hì.
S'ep'ha'lica', *Nyctanthes.*
Septala', *Nyctanthes.*
Septaparna, *Echites.*
Serſhapa, *Sinapis.*
S'imbi, *Dolichos.*
Sindhúca, *Vitex.*
Siríſha, *Mimoſa.*
Siſu, *Croton ?*
S'iva'.
Sóbha'njana, *Guilandina.*
Sómalata', *Ruta ?*
Sómara'jì, *Pœderia.*
S'ŏlp'ha.
S'ónaca, *Bignonia.*
Srĭnga'taca, *Trapa.*
S'rĭparna.
St'halapadma, *Hibiſcus.*
S'uca.
S'ucti.
Suniſhannaca, *Marſilea.*
Surabhì.
Súryamani, *Hibiſcus.*
Suvernaca, *Caſſia.*
S'ya'ma', a new genus.
S'ya'ma'ca.
Ta'la, *Boraſſus.*
Ta'lamúlaca, *Cochlearia ?*
Ta'lí, *Corypha.*
Tama'la, *Laurus ?*
Ta'mbúlí, *Piper.*
Ta'mracúta, *Nicotiana.*
Ta'raca, *Amomum ?*
Tarunì, *Aloë.*
Tatpatrí, *Laurus.*
Tila, *Séſamum.*
Tilaca.
Tindúca, *Dioſpyros.*
Tinſa, *Ebenus ?*
Trapuſha, *Cucumis.*
Trayama'na'.
Trĭvrĭta'.
Tubarica'.
Túla, *Morus.*

Tunga.
Udumbara, *Ficus.*
Ulapa, *Ariſtida?*
Upódica.
Urana, *Caſſia.*
Utpala?
Vajradru, *Euphorbia.*
Valvaja, *Andropogon?*
Vanacéli, *Canna.*
Vanamudga.
Vana'rdraca, *Coſtus?*
Vanda', *Epidendrum.*
Vanda', *Loranthus.*
Vanda', *Viſcum.*
Vanda'ca, *Quercus.*
Vans'a, *Bambos.*
Va'ra'hì.
Vara'ngaca, *Laurus.*
Va'runa.
Va'ſaca, *Dianthera.*
Va'ſalyà.
Va'ſtuca, *Amaranthus?*
Vaſu.
Va'taca.
Vatsa'danì, *Meniſpermum.*
Va'yaſóli.
Vétaſa, *Barleria.*
Vétra, *Calamus.*
Vichitra', *Trapia.*
Vida'rì.
Vidula.
Vírana, *Andropogon.*
Viſha'nì.
Viſta'raca, *Convolvulus.*
Vríthí, *Oryza.*
Vya'ghranac'ha.
Vya'ghrapa'da.
Ya'ſa.
Yava, *Hordeum.*
Yavaſa, *Poa?*
Yucta'raſa'.
Yút'hica', *Jaſminum.*

BOTANICAL OBSERVATIONS

ON

SELECT INDIAN PLANTS*.

BY THE PRESIDENT.

'IF my names of plants diſpleaſe you, ſays the 'great *Swediſh* botaniſt, chooſe others more agree-'able to your taſte,' and, by this candour, he has diſarmed all the criticiſm, to which as it muſt be allowed, even the critical parts of his admirable works lie continually open: I avail myſelf of his indulgence, and am very ſolicitous to give *Indian* plants their true *Indian* appellations; becauſe I am fully perſuaded, that LINNÆUS himſelf would have adopted them, had he known the learned and ancient language of this country; as he, like all other men, would have retained the native names of *Aſiatick* regions and cities, rivers and mountains, leaving friends or perſons

* This paper was announced in the ſpecimen of an *Aſiatick* Common-place Book, which the Preſident added, in the third volume of theſe Tranſactions, to Mr. HARRINGTON's propoſal for an improvement of LOCKE's uſeful plan.

of eminence to preſerve their own names by their own merit, and inventing new ones, from diſtinguiſhing marks and properties, for ſuch objects only as, being recently diſcovered, could have had no previous denomination. Far am I from doubting the great importance of perfect *botanical deſcriptions*; for languages expire as nations decay, and the true ſenſe of many appellatives in every dead language muſt be loſt in a courſe of ages: but, as long as thoſe appellatives remain underſtood, a travelling phyſician, who ſhould wiſh to procure an *Arabian* or *Indian* plant, and, without aſking for it by its learned or vulgar name, ſhould hunt for it in the woods by its *botanical character*, would reſemble a geographer, who, deſiring to find his way in a foreign city or province, ſhould never inquire by name for a ſtreet or a town, but wait with his tables and inſtruments, for a proper occaſion to determine its longitude and latitude.

The plants, deſcribed in the following paper by their claſſical appellations, with their ſynonyma or epithets, and their names in the vulgar dialects, have been ſelected for their novelty, beauty, poetical fame, reputed uſe in medicine, or ſuppoſed holineſs; and frequent alluſions to them all will be found, if the *Sanſcrit* language ſhould ever be generally ſtudied, in the popular and ſacred poems of the ancient *Hindus*, in their medical books and law tracts, and even in the

Védas themſelves: though unhappily I cannot profeſs, with the fortunate *Swede*, to have ſeen without glaſſes all the parts of the flowers, which I have deſcribed, yet you may be aſſured, that I have mentioned no part of them, which I have not again and again examined with my own eyes; and though the weakneſs of my ſight will for ever prevent my becoming a botaniſt, yet I have in ſome little degree atoned for that fatal defect by extreme attention, and by an ardent zeal for the moſt lovely and faſcinating branch of natural knowledge.

Before I was acquainted with the method purſued by VAN RHEEDE, neceſſity had obliged me to follow a ſimilar plan on a ſmaller ſcale; and, as his mode of ſtudying botany, in a country and climate by no means favourable to botanical excurſions, may be adopted more ſucceſsfully by thoſe who have more leiſure than I ſhall ever enjoy, I preſent you with an intereſting paſſage from one of his prefaces, to which I ſhould barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands. He informs us in an introduction to his third volume, "that ſeveral "*Indian* phyſicians and *Bráhmens* had compoſed "by his order, a catalogue of the moſt cele- "brated plants, which they diſtributed accord- "ing to their times of bloſſoming and ſeeding, "to the configuration of their leaves, and to

" the forms of their flowers and fruit; that, at
" the proper ſeaſons he gave copies of the liſt
" to ſeveral intelligent men, of whom he ſent
" parties into different foreſts, with inſtructions
" to bring him, from all quarters, ſuch plants
" as they ſaw named, with their fruit, flow-
" ers, and leaves, even though they ſhould
" be obliged to climb the moſt lofty trees
" for them; that three or four painters, who
" lived in his family, conſtantly and accu-
" rately delineated the freſh plants, of which, in
" his preſence, a full deſcription was added;
" that, in the meanwhile, he had earneſtly re-
" queſted all the princes and chiefs on the
" *Malabar* coaſt to ſend him ſuch vegetables, as
" were moſt diſtinguiſhed for uſe or for elegance,
" and that not one of them failed to ſupply his
" garden with flowers, which he ſometimes
" received from the diſtance of fifty or ſixty
" leagues; that when his herbariſts had collected
" a ſufficient number of plants, when his
" draughtſmen had ſketched their figures, and
" his native botaniſts had ſubjoined their de-
" ſcription, he ſubmitted the drawings to a little
" academy of *Pandits*, whom he uſed to con-
" vene for that purpoſe from different parts of
" the country; that his aſſembly often conſiſted
" of fifteen or ſixteen learned natives, who vied
" with each other in giving correct anſwers to

" all his queſtions concerning the names and " virtues of the principal vegetables, and that he " wrote all their anſwers in his note-book; " that he was infinitely delighted with the can- " did, modeſt, amicable, and reſpectful debates " of thoſe pagan philoſophers, each of whom " adduced paſſages from ancient books in ſup- " port of his own opinion, but without any " bitterneſs of conteſt or the leaſt perturba- " tion of mind; that the texts which they " cited were in verſe, and taken from books, " as they poſitively aſſerted, more than four " thouſand years old; that the firſt couplet of " each ſection in thoſe books compriſed the ſy- " nonymous terms for the plant, which was the " ſubject of it, and that, in the ſubſequent " verſes, there was an ample account of its " kind or ſpecies, its properties, accidents, qua- " lities, figure, parts, place of growth, time of " flowering and bearing fruit, medical virtues, " and more general uſes; that they quoted thoſe " texts by memory, having gotten them by " heart in their earlieſt youth, rather as a play " than a ſtudy, according to the immemorial " uſage of ſuch *Indian* tribes, as are deſtined by " law to the learned profeſſions; and on that " ſingular law of tribes, peculiar to the old " *Egyptians* and *Indians*, he adds many ſolid and " pertinent remarks." Now when we com-

plain, and myſelf as much as any, that we have no leiſure in *India* for literary and philoſophical purſuits, we ſhould conſider, that VAN RHEEDE was a nobleman at the head of an *Indian* government in his time very conſiderable, and that he fully diſcharged all the duties of his important ſtation, while he found leiſure to compile, in the manner juſt deſcribed, thoſe twelve large volumes, which LINNÆUS himſelf pronounces *accurate*.

1. TA'RACA:

VULG. *Tárac.*

LINN. *Amomum.*

CAL. *Perianth* ſpathe-like, but ſitting on the germ; tubular, one leaved, broken at the mouth into few irregular ſharp toothlets; downy, ſtriated; in part coloured, in part ſemipellucid.

COR. One-petaled, villous. *Tube* ſhort, funnel form. *Border* double. *Exterior* three parted; coloured like the calyx; *diviſions* oblong, ſtriated, internally concave, rounded into ſlipperlike bags; the two *lower* diviſions, equal, rather deflected; the higher, ſomewhat longer, oppoſite, bent in a contrary direction, terminated with a long point. *Interior*, two-lipped (unleſs the *upper* lip be called the filament); *under* lip revolute, with a tooth on each ſide near the baſe; two-parted from the

middle; *diviſions* axe-form, irregularly end-nicked. *Nectaries*, two or three honey-bearing, light brown, gloſſy bodies at the baſe of the *under* lip, juſt below the teeth; erect, awled, converging into a ſmall cone.

STAM. *Filament* (unleſs it be called the *upper* lip of the *interior border)*, channelled within, ſheathing the ſtyle; dilated above into the large fleſhy *anther*, if it can juſtly be ſo named. *Anther* oblong, externally convex and entire, internally flat, divided by a deep furrow; each *diviſion*, marked with a perpendicular pollen-bearing line, and ending in a membranous point.

PIST. *Germ* beneath, protuberant, roundiſh, obſcurely three ſided, externally ſoft with down. *Style* threadform, long as the *filament*, the top of which nearly cloſes round it. *Stigma* headed, perforated.

PER. *Capſule* (or *capſular berry*, not burſting in a determinate mode) oblong-roundiſh, three ſtriped, ſmooth, crowned with the permanent calyx and corol; with a brittle coat, almoſt black without, pearly within.

SEEDS, lopped, with three or four angles, very ſmooth, encloſed within three oblong, rounded, ſoft, membranous integuments, conjoined by a branchy receptacle; in each parcel, four or five.

Interior Border of the corol, pink and white; *under* lip, internally milk-white, with a rich carmine ſtripe in each of its diviſions. *Seeds* aromatick, hotter than *Cardamoms*. *Leaves* alternate, ſheathing, oblong, pointed, keeled, moſt entire, margined, bright graſs-green above; very ſmooth; pale ſea-green below. *Stem* compreſſed, three or four feet long, bright pink near its baſe, erect, ending in a beautiful panicle. *Peduncles* many flowered; *bracts* few lance-linear, very long, withering. *Root* fibrous, with two or three bulbous knobs, light brown and ſpungy within, faintly aromatick.

Although the *Taraca* has properties of an *Amomum*, and appears to be one of thoſe plants, which RUMPHIUS names *Globba*, yet it has the air of a LANGUAS, the *fruit*, I believe, of a RENEALMIA, and no exact correſpondence with any of the genera ſo elaborately deſcribed by KOENIG: its *eſſential character*, according to RETZ, would conſiſt in its *two parted interior border*, its *channelled filament*, and its *twocleft anther* with *pointed diviſions*.

2. BHU'CHAMPACA:

VULG. *Bhúchampac*.

LINN. Round-rooted KÆMPFERIA.

CAL. Common *Spathe* imbricated, many flowered; partial. *Perianth* one leaved, ſmall, thin, obſcure.

COR. One petaled. *Tube* very long, ſlender, ſub-cylindric below, funnel form above, ſomewhat incurved. *Border* double, each three parted: *exterior*, diviſions lanced, acute, dropping; *interior*, two higher diviſions erect, lapping over, oblong, pointed, ſupporting the back of the anther; *lower* diviſion, expanding, deflected, two-cleft; *ſubdiviſions* broad, axeform, irregularly notched, endnicked, with a point.

STAM. *Filament* adhering to the throat of the corol, oblong below, enlarged, and twolobed above, coloured. *Anther* double, linear, higher than the mouth of the tube, fixed on the lower part of the filament, conjoined round the piſtil, fronting the two cleft diviſion of the border.

PIST. *Germ* very low near the root, attended with a *nectareous* gland. *Style* capillary, very long. *Stigma* funnel form below, compreſſed above; fanſhaped, twolipped, downy, emerging a little from the conjoined *anther*.

PER. and SEEDS not yet ſeen.

Scape thickiſh, very ſhort. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, diviſions dropping, as if ſenſitive, on the ſlighteſt touch, and ſoon yielding to the preſſure of the air; *interior border* purple, the higher diviſions diluted, the lower deeply coloured within, variegated near the baſe.

One or two flowers blow every morning in *April* or *May*, and wither entirely before ſunſet: after the *ſpike* is exhauſted, riſe the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundiſh, or rather ſpindleſhaped *bulbs*.

This plant is clearly the *Benchápo* of RHEEDE, whoſe native aſſiſtant had written *Bhu* on the drawing, and intended to follow it with *Champá:* the ſpicy odour and elegance of the flowers, induced me to place this KÆMPFERIA (though generally known) in a ſeries of ſelect *Indian* plants; but the name *Ground* CHAMPAC is very improper, ſince the true *Champaca* belongs to a different order and claſs; nor is there any reſemblance between the two flowers, except that both have a rich aromatick ſcent.

Among all the *natural orders*, there is none, in which the genera ſeem leſs preciſely aſcertained by clear *eſſential characters*, than in that, which (for want of a better denomination) has been called *ſcitamineous*; and the judicious RETZ, after confeſſing himſelf rather diſſatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *ſtamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with abſolute certainty*

until all the ſcitamineous plants of India *ſhall be perfectly deſcribed.*

3. SE'P'HALICA:

SYN. *Suvahá, Nirgudí, Nílicá, Nivárica.*

VULG. *Singahár, Nibári.*

LINN. Sorrowful NYCTANTHES.

In all the plants of this ſpecies examined by me, the *calyx* was villous; the *border* of the corol white, five-parted, each diviſion unequally ſubdivided; and the *tube* of a dark orange-colour; the *ſtamens* and *piſtil* entirely within the *tube*; the *berries*, twin, compreſſed, capſular, two-celled, margined, inverſe-hearted with a point. This *gay* tree (for nothing *ſorrowful* appears in its nature) ſpreads its rich odour to a conſiderable diſtance every evening; but at ſunriſe it ſheds moſt of its *night-flowers*, which are collected with care for the uſe of perfumers and dyers. My *Pandits* unanimouſly aſſure me, that the plant before us is their *Sép'hálicá*, thus named becauſe *bees* are ſuppoſed to *ſleep* on its bloſſoms; but *Nílicà* muſt imply a blue colour; and our travellers inſiſt, that the *Indians* give the names of *Párijática* or *Párijáta* to this uſeful ſpecies of *Nyctanthes:* on the other hand, I know that *Párijáta* is a name given to flowers of a genus totally different; and there may be a variety of this with *blueiſh* corols; for it is ex-

preſsly declared, in the *Amarcóſh*, that, "when "the *Sép'hálica* has *white* flowers, it is named "*Swétaſuraſá*, and *Bhútavéſ'i*."

4. α. MAGHYA:

SYN. *Cunda.*

LINN. *Nyctanthes Sambac.*

See RHEEDE: 6 H. M. tab. 54.

Flowers exquiſitely white, but with little or no fragrance; *ſtem, petioles*, and *calyx* very downy; *leaves* egged, acute; below rather hearted.

β. SEPTALA:

SYN. *Navamallicá, Navamálicá.*

VULG. *Béla, Muta-béla.*

BURM. *Many-flowered Nyctanthes.*

See 5 RUMPH. tab. 30. 6 H. M. *tab.* 50.

The bloſſoms of this variety are extremely fragrant. *Zambak* (ſo the word ſhould be written) is a flower to which *Perſian* and *Arabian* poets frequently allude.

5. MALLICA:

SYN. *Tŕiṇaſúlya, Malli, Bhúpadí, Satabhíru.*

VULG. *Déſí-bélá.*

LINN. Wavy-leaved NYCTANTHES.

Berry globular, ſimple, one-celled, SEED large, ſingle, globular.

According to RHEEDE, the *Bráhmens* in the weſt of *India* diſtinguiſh this flower by the word

Caſtúri, or *muſk*, on account of its very rich odour.

6. A'SP'HOTA':

SYN. *Vanamallì*.

VULG. Banmallica.

LINN. Narrow-leaved NYCTANTHES.

The *Indians* conſider this as a variety of the former ſpecies; and the flowers are nearly alike. *Obtuſe-leaved* would have been a better ſpecifick name: the *petals*, indeed, are comparatively *narrow*, but not the leaves. This charming flower grows wild in the foreſts; whence it was called *Vanajáti* by the *Bráhmens*, who aſſiſted RHEEDE; but the *Játi*, or *Málati*, belongs, I believe, to the next genus.

7. MA'LATI':

SYN. *Sumaná*, *Játi*.

VULG. *Máltì*, *Játi*, *Chambélì*.

LINN. Great-flowered JASMIN.

Buds bluſhing; *corol*, moſtly with purpliſh edges. *Leaves* feathered with an odd one; two or three of the terminal *leaflets* generally confluent.

Though *Málatì* and *Játi* are ſynonymous, yet ſome of the native gardeners diſtinguiſh them; and it is the *Játi* only, that I have examined. COMMELINE had been informed, that the *Javans* give the name of *Máletì* to the *Zambak*,

which in *Sanſcrit* is called *Navamalliċá*, and which, according to RHEEDE, is uſed by the *Hindus* in their ſacrifices; but they make offerings of moſt odoriferous flowers, and particularly of the various *Jaſmins* and *Zambaks*.

8. YUT'HICA':

SYN. *Mágadhí, Ganicá, Ambaſht'há, Yút'hì.*

VULG. *Jút'hì, Júi.*

LINN. *Azorick* JASMIN.

Leaves oppoſite, three'd. *Branchlets* croſs-armed. *Umbels* three-flowered. *Corols* white, very fragrant. The yellow *Yút'hìcà*, ſay the *Hindus*, is called *Hémapuſhpicà*, or *golden-flowered*; but I have never ſeen it, and it may be of a different ſpecies.

9. AMLICA':

SYN. *Tintidí, Chinchá.*

VULG. *Tintirí*; *Tamru'lhindí*, or *Indian* Date.

LINN. *Tamarindus.*

The flowers of the *Tamarind* are ſo exquiſitely beautiful, the fruit ſo ſalubrious, when an acid ſherbet is required, the leaves ſo elegantly formed and arranged, and the whole tree ſo magnificent, than I could not refrain from giving a place in this ſeries to a plant already well known: in all the flowers, however, that I have examined, the coalition of the ſtamens appeared ſo invariably, that the *Tamarind* ſhould be removed, I think, to the *ſixteenth* claſs; and it

were to be wiſhed, that ſo barbarous a word as *Tamarindus*, corrupted from an *Arabick* phraſe abſurd in itſelf, ſince the plant has no ſort of reſemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA: or *Arrow-cane.*

SYN. *Gundra*, or Playful; *Téjanaca*, or Acute,

VULG. *Ser*, *Serheri.*

LINN. *Spontaneous* SACCHARUM.

CAL. *Glume* two-valved; *valves*, oblong-lanced, pointed, ſubequal, girt with ſilky diverging hairs, exquiſitely ſoft and delicate, more than twice as long as the flower.

COR. One-valved, acute, fringed.

STAM. *Filaments* three, capillary; *Anthers*, oblong, incumbent.

PIST. *Germs* very minute, *ſtyles* two, thread-form. *Stigmas* feathery.

FLOWERS on a very large terminal *panicle*, more than two feet long, in the plant before me, and one foot acroſs in the broadeſt part; conſiſting of numerous compound *ſpikes*, divided into *ſpikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately ſeſſile and pedicelled. *Common peduncle* many-furrowed, with reddiſh joints. *Valvelet* of the corol purple or light red; ſtamens and piſtils ruddy; *ſtigmas*, purple;

pedicles, of a reddiſh tint; finely contraſted with the long ſilvery beard of the calyx. *Leaves* very long, ſtriated, minutely ſawed; teeth upwards; keel ſmooth white, within; ſheathing the culm; the mouths of the ſheaths thick, ſet with white hairs. *Culm* above twenty feet high; very ſmooth, round and light; more cloſely jointed and woody near the root, which is thick and fibrous; it grows in large clumps, like the *Venu*. This beautiful and ſuperb graſs is highly celebrated in the *Puránas*, the *Indian* God of War, having been born in a grove of it, which burſt into a flame; and the gods gave notice of his birth to the nymph of the *Pleiads*, who deſcended and ſuckled the child, thence named *Cárticéya*. The *Cáſá*, vulgarly *Casía*, has a ſhorter culm, leaves much narrower, longer and thicker hairs, but a ſmaller panicle, leſs compounded, without the purpliſh tints of the *Sara:* it is often deſcribed with praiſe by the *Hindu* poets, for the whiteneſs of its bloſſoms, which give a large plain, at ſome diſtance, the appearance of a broad river. Both plants are extremely uſeful to the *Indians*, who harden the internodal parts of the culms, and cut them into implements for writing on their poliſhed paper. From

the *munja*, or culm, of the *Sara* was made the *maunjì*, or holy thread, ordained by MENU to form the ſacerdotal girdle, in preference even to the *Cuśa*-graſs.

11. DU'RVA':

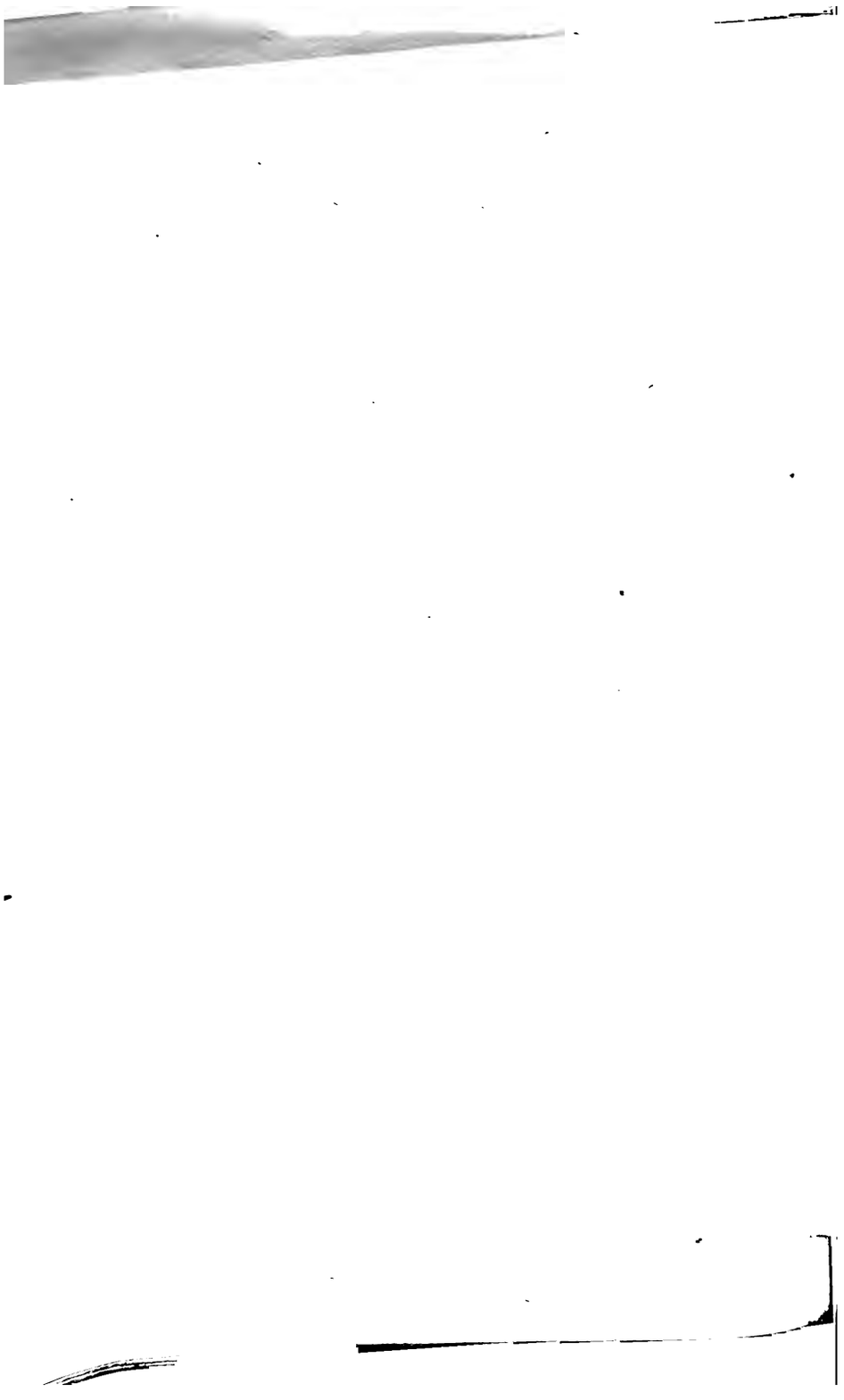
SYN. *Śataparvicá*, *Sahaſravìryà*, *Bhárgaví*, *Rudrá*, *Anantá*.

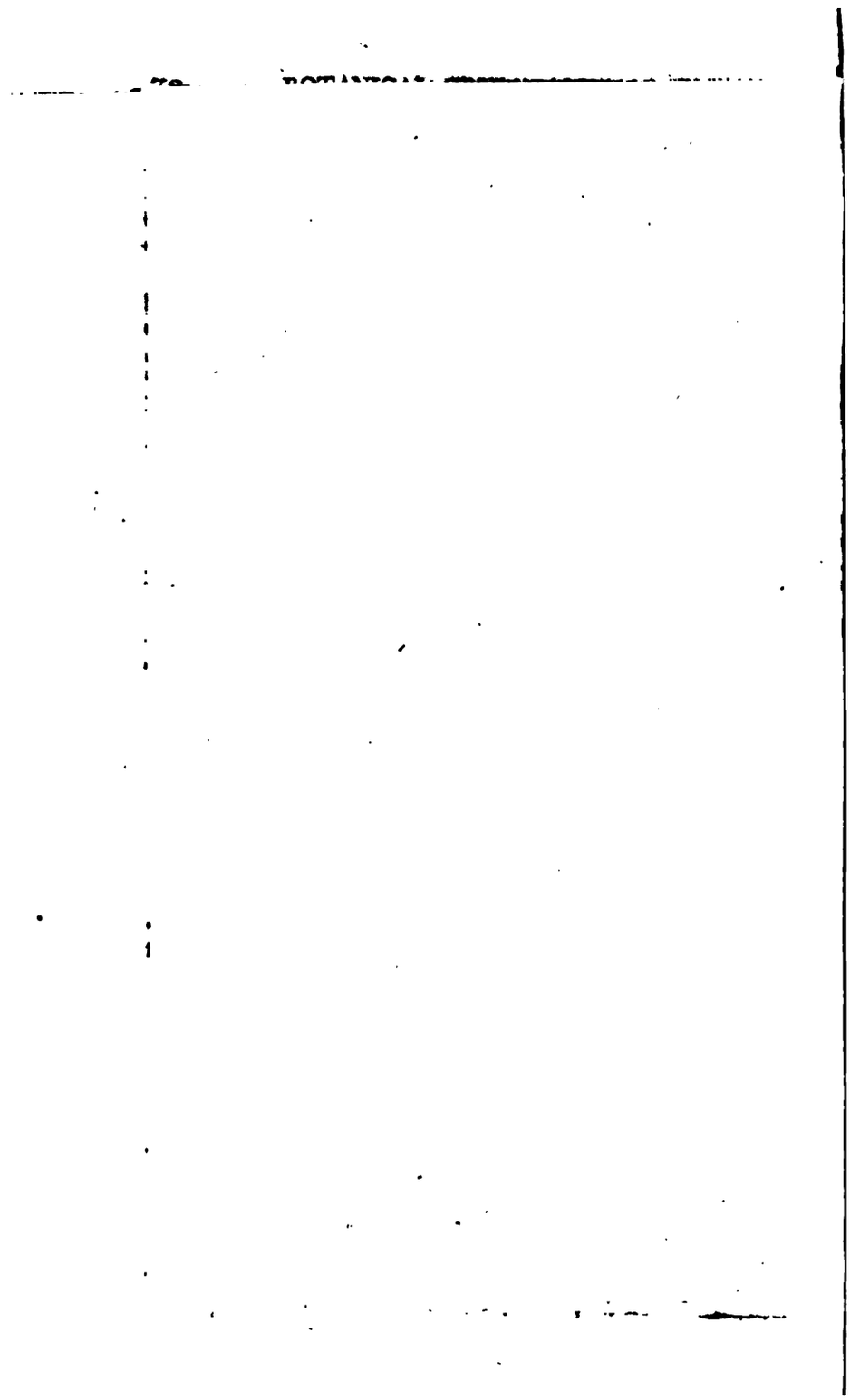
VULG. *Dúb*.

KOEN. AGROSTIS *Linearis*.

Nothing eſſential can be added to the mere botanical deſcription of this moſt beautiful graſs; which VAN RHEEDE has exhibited in a coarſe delineation of its leaves only, under the barbarous appellation of *Belicaraga*: its flowers, in their perfect ſtate, are among the loveliеſt objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in conſtant motion from the leaſt breath of air. It is the ſweeteſt and moſt nutritious paſture for cattle; and its uſefulneſs added to its beauty induced the *Hindus*, in their earlieſt ages, to believe, that it was the manſion of a benevolent nymph. Even the *Véda* celebrates it; as in the following text of the *A't'harvana*: "May "*Dúrvà*, which roſe from the water of life, "which has a hundred roots and a hundred "ſtems, efface a hundred of my ſins and pro- "long my exiſtence on earth for a hundred

pa. 76.





" years!" The plate was engraved from a drawing in Dr. ROXBURGH'S valuable collection of *Indian* graſſes.

12. CUS'A; or CUS'HA:

SYN. *Cut'ha, Darbha, Pavitra.*

VULG. *Cuſha.*

KOEN. *Poa Cynoſuroides.*

Having never ſeen this moſt celebrated graſs in a ſtate of perfect inflorescence, I claſs it according to the information, which Dr. ROXBURGH has been ſo kind as to ſend me: the *leaves* are very long, with margins acutely ſawed downwards but ſmooth on other parts, even on the keels, and with long points, of which the extreme acuteneſs was proverbial among the old *Hindus*. Every law-book, and almoſt every poem, in *Sanſcrit* contains frequent alluſions to the holineſs of this plant; and, in the fourth *Vêda*, we have the following addreſs to it at the cloſe of a terrible incantation: 'Thee, O *Darb-* 'ha, the learned proclaim a divinity not ſubject 'to age or death; thee they call the armour of 'INDRA, the preſerver of regions, the deſtroyer 'of enemies; a gem that gives increaſe to the 'field. At the time, when the ocean reſounded, 'when the clouds murmured and lightnings 'flaſhed, then was *Darbha* produced, pure as a 'drop of fine gold.' Some of the *leaves* taper to a moſt acute, evaneſcent point; whence the

Pandits often ſay of a very ſharp-minded man, that his intellects are *acute as the point of* a *Cuśa* leaf.

13. BANDHU'CA:

SYN. *Raktaca, Bandhujívaca.*

VULG. *Bándhúti, Ranjan.*

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent; *diviſions*, coloured, erect, acute.

COR. One-petaled, funnel-form. *Tube*, cylindrick, very long, ſlender, ſomewhat curved. Border four-parted; *diviſions*, egged, acute, deflected.

STAM. *Filaments* four, above the throat very ſhort, incurved. *Anthers* oblong, depreſſed.

PIST. *Germ* roundiſh, oblate beneath. *Style*, threadform, long as the tube. *Stigma* two-cleft, juſt above the throat; *diviſions*, externally curved.

PER.

SEEDS:

FLOWERS bright crimſon-ſcarlet, umbel-faſcicled. *Leaves* oval, croſs-paired, half-ſtem-claſping, pointed; pale below, dark green above, leathery, clothing the whole plant. *Stipules* between the oppoſite leaves, erect, linear. *Stem* ruſſet, channelled.

The *Bandúca*-flower is often mentioned by the beſt *Indian* poets; but the *Pandits* are

ſtrangely divided in opinion concerning the plant, which the ancients knew by that name. RA'DHA'CA'NT brought me, as the famed *Bandhúca*, ſome flowers of the *Doubtful* PAPAVER; and his younger brother RAMA'CA'NT produced on the following day the *Scarlet* IXORA, with a beautiful couplet in which it is named *Bandhúca:* ſoon after, SERVO'RU ſhowed me a book, in which it is ſaid to have the vulgar name *Dóp'hariya*, or *Meridian;* but by that *Hinduſtáni* name, the *Muſelmans* in ſome diſtricts mean the *Scarlet* PENTAPETES, and, in others, the *Scarlet* HIBISCUS, which the *Hindus* call *Súryamani*, or *Gem of the Sun.* The laſt-mentioned plant is the *Siaſmin* of RHEEDE, which LINNÆUS, through mere inadvertence, has confounded with the *Scarlet Pentapetes*, deſcribed in the *fifty-ſixth* plate of the ſame volume. I cannot refrain from adding, that no *Indian* god was ever named IXORA; and that *Is'wara*, which is, indeed, a title of SIVA, would be a very improper appellation of a plant, which has already a claſſical name.

14. CARNICA'RA:

SYN. *Drumótpala, Perivyádha.*

VULG. *Cáncrá; Cat'hachampá.*

LINN. *Indian* PAVETTA.

It is wonderful, that the *Pandits* of this province, both prieſts and phyſicians, are unable to

bring me the flower, which CA'LIDA'SA mentions by the name of *Carnicára*, and celebrates *as a flame of the woods:* the lovely *Pavetta*, which botaniſts have ſufficiently deſcribed, is called by the *Bengal* peaſants *Cáncrà*, which I ſhould conclude to be a corruption of the *Sanſcrit* word, if a comment on the *Amaracóſh* had not exhibited the vulgar name *Cat'ha-champá;* which raiſes a doubt, and almoſt inclines me to believe, that the *Carnicára* is one of the many flowers, which the natives of this country improperly called wild *Champacs.*

15. MA'SHANDARI':

VULG. Maſandarí in *Bengal;* and *Baſtra* in *Hinduſtán.*

LINN. *American* CALLICARPUS; yet a native of *Java?*

CAL. *Perianth* one-leaved, four-parted; *Diviſions* pointed, erect.

COR. One-petaled, funnel-form; *border* four-cleft.

STAM. *Filaments* four, thread-form, coloured, longer than the corol. *Anthers* roundiſh, incumbent.

PIST. *Germ* above, egged. *Style* thread-form, coloured, longer than the ſtamens. *Stigma* thickiſh, gaping.

PER.

SEEDS.

FLOWERS minute, bright lilack, or light purple, extremely beautiful. *Panicles* axillary one to each leaf, two-forked, very ſhort in compariſon of the leaves, downy. *Bracts* awled, oppoſite, placed at each fork of the panicle. *Leaves* oppoſite, petioled, very long, egged, veined, pointed, *obtuſely-notched*, bright green and ſoft above, pale and downy beneath. *Branches* and *petiols* hoary with down. *Shrub*, with flexible branches; growing wild near *Calcutta:* its *root* has medicinal virtues, and *cures*, they say, a cutaneous diſorder called *máſha*, whence the plant has its name. Though the leaves be not ſawed, yet I dare not pronounce the *ſpecies* to be new. See a note on the *Hoary* CALLICARPUS, 5 RETZ. *Faſcic.* p. 1. *n.* 19.

16. SRINGA'TA:

SYN. *Sŕingátaca.*

VULG. *Singhára.*

LINN. Floating TRAPA.

I can add nothing to what has been written on this remarkable water-plant; but as the ancient *Hindus* were ſo fond of its *nut* (from the *horns* of which, they gave a name to the plant itſelf), that they placed it among their lunar conſtellations, it may certainly claim a place in a ſeries of *Indian* vegetables.

17. CHANDANA:

SYN. *Gandhaſára, Malayaja, Bhadraſ'rì.*
VULG. *Chandan, Sandal, Sanders.*
LINN. True *Santalum;* more properly *Sandalum.*
SEED large, globular, ſmooth.

Having received from Colonel FULLARTON many ſeeds of this exquiſite plant, which he had found in the thickets of *Midnapúr*, I had a ſanguine hope of being able to deſcribe its flowers, of which RUMPHIUS could procure no account, and concerning which there is a ſingular difference between LINNÆUS and BURMAN the younger, though they both cite the ſame authors, and each refers to the works of the other; but the ſeeds have never germinated in my garden, and the *Chandan* only claims a place in the preſent ſeries, from the deſerved celebrity of its fragrant wood, and the perpetual mention of it in the moſt ancient books of the *Hindus*, who conſtantly deſcribe the beſt ſort of it as flouriſhing on the mountains of *Malaya.* An elegant *Sanſcrit* ſtanza, of which the following *Verſion* is literally exact, alludes to the popular belief, that the *Vénus*, or *bambus*, as they are vulgarly called, often take fire by the violence of their colliſion, and is addreſſed, under the allegory of a ſandal-tree to a virtuous man dwelling in a town inhabited by contending factions: "De-
"light of the world, beloved CHANDANA, ſtay

" no longer in this foreſt, which is overſpread " with rigid pernicious *Vanśas*, whoſe hearts " are unſound; and who, being themſelves con- " founded in the ſcorching ſtream of flames " kindled by their mutual attrition, will conſume " not their own families merely, but this whole " wood." The original word *durvanśa* has a double ſenſe, meaning both a dangerous *bambu*, and a man with a miſchievous *offspring*. Three other ſpecies or varieties of *Chandan* are mentioned in the *Amaracósha*, by the names *Tailaparnica*, *Gósírsha*, and *Herichandana:* the red ſandal (of which I can give no deſcription) is named *Cuchandana* from its inferior quality, *Ranjana* and *Racta* from its colour, and *Tilaparni* or *Patránga* from the form of its leaves.

18. CUMUDA;

SYN. *Cairava.*

VULG. Ghain-chú.

RHEEDE: *Tsjeroea Cit* Ambel. 11 H. M. t. 29.

LINN. MENIANTHES?

CAL. Five-parted, longer than the tube of the corol, expanding, permanent; *diviſions*, awled.

COR. One-petaled. *Tube*, rather belled; *border* five-parted; *diviſions* oblong, wavy on the margin; a longitudinal wing or foldlet in the middle of each. The mouth and whole interior part of the corol ſhaggy.

STAM. *Filaments* five, awled, erect; *Anthers* twin, converging; five, alternate, ſhorter, ſterile.

PIST. *Germ* egged, very large in proportion; girt at its baſe with five roundiſh glands. *Style* very ſhort, if any. *Stigma* headed.

PER. *Capſule* four-celled, many-ſeeded.

SEEDS round, compreſſed, minute, appearing rough, with ſmall dots or points.

LEAVES hearted, ſubtargeted, bright green on one ſide, dark ruſſet on the other. *Flowers* umbel faſcicled, placed on the ſtem, juſt below the leaf. *Glands* and *Tube* of the corol yellow; *border* white; both of the moſt exquiſite texture: *Cumuda*, or Delight of the Water, ſeems a general name for beautiful aquatick flowers; and among them, according to VAN RHEEDE, for the *Indian Menianthes*; which this in part reſembles. The *diviſions* of the corol may be called *three-winged:* they look as if covered with ſilver froſt.

19. CHITRAÇA:

SYN. *Pát'h'in*, *Vahni*, and all other names of *Fire*.

VULG. *Chita*, *Chitá*, *Chitrá*.

LINN. PLUMBAGO of *Sílán*.

CAL. *Perianth* one-leaved, egg-oblong, tubular, five-ſided; rugged, interſperſed with mi-

nute pedicelled glands, exuding tranſparent glutinous droplets; erect, cloſely embracing the tube of the corol; *mouth* five-toothed; *baſe* protuberant with the valves of the nectary.

COR. One-petaled, funnel-form. *Tube* five-angled, rather incurved, *longer* than the calyx. *Border* five-parted, expanding. *Diviſions* inverſe, egg-oblong, pointed, ſomewhat keeled. *Nectary* five-valved, pointed, minute, including the germ.

STAM. *Filaments* five, thread-form, inſerted on the valvelets of the nectary, as long as the tube of the corol. *Anthers* oblong, oblique.

PIST. *Germ* egged, very ſmall; at firſt, when cleared of the nectary, ſmooth; but aſſuming, as it ſwells, five angles. *Style* columnar, as long as the ſtamens. *Stigma* five-parted, ſlender.

PER. None, unleſs we give that name to the five-angled coat of the ſeed.

SEED one, oblong, obſcurely five-ſided, incloſed in a coat.

Racemes viſcid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, ſeen through the pellucid tube. *Leaves* alternate, egged, ſmooth, pointed, half ſheathing, partly waved, partly entire; *floral leaves*, ſimilar, minute. *Stem* flexible (climbing), many-angled, joined

at the riſe of the leaves. *Root* cauſtick; whence the name *Vahni*, and the like. *Chitraca* means *attracting the mind*; and any of the *Indian* names would be preferable to *Plumbago, or Leadwort*. The ſpecies here deſcribed, ſeems moſt to reſemble that of *Seilan*; the *roſy Plumbago* is leſs common here: the joints of its ſtems are red; the *bracts* three'd, egged, equal pointed, coloured.

20. CA'MALATA':

SYN. *Súrya-cánti*, or *Sunſhine*, II. H. M. *t.* 60.

VULG. *Cám-latá*, *Iſhk-pichah*.

LINN. IPOMOEA *Quamoclit*.

The plant before us is the moſt beautiful of its order, both in the colour and form of its leaves and flowers; its elegant bloſſoms are *celeſtial roſy red*, *love's proper hue*, and have juſtly procured it the name of *Cámalatá*, or *Love's Creeper*, from which I ſhould have thought *Quamoclit* a corruption, if there were not ſome reaſon to ſuppoſe it an *American* word: *Cámalatá* may alſo mean a mythological plant, by which all *deſires* are granted to ſuch as inhabit the heaven of INDRA; and, if ever flower was *worthy* of *paradiſe*, it is our charming *Ipomoea*. Many ſpecies of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, ſome ſpreading a purple light

over the hedges, ſome ſnowwhite with a delicate fragrance; and one breathing after ſunſet the odour of cloves; but the two genera are ſo blended by playful nature, that very frequently they are undiſtinguiſhable by the *corols* and *ſtigmas:* for inſtance, the *Mundavalli*, or *Beautiful Climber*, of RHEEDE (of which I have often watched the large ſpiral buds, and ſeen them burſt into full bloom) is called *Ipomoea* by LINNÆUS, and *Convolvulus* (according to the Supplement) by KŒNING; and it ſeems a ſhade between both. The diviſions of the *perianth* are egg-oblong, pointed; free above, intricated below; its *corol* and *tube*, thoſe of an *Ipomoea*; its *filaments* of different lengths, with *anthers* arrowed, jointed above the barbs, furrowed, half-incumbent; the *ſtigmas*, two globular heads, each globe an aggregate of minute roundiſh tubercles; the *ſtem* not quite ſmooth, but here and there bearing a few ſmall prickles; the very large *corol* exquiſitely white, with greeniſh ribs, that ſeem to act as muſcles in expanding the contorted bud; its *odour* in the evening very agreeable; leſs ſtrong than the primroſe and leſs faint than the lily. The clove-ſcented creeper, which blows in my garden at a ſeaſon and hour, when I cannot examine it accurately, ſeems of the ſame genus, if not of the ſame ſpecies, with the *Mundavalli*.

21. CADAMBA:
SYN. *Nîpa, Priyaca, Halipriya.*
VULG. *Cadamb, Cadam.*
LINN. Oriental *Nauclea.*

To the botanical deſcription of this plant I can add nothing, except that I always obſerved a minute five-parted *calyx* to each floret, and that the *leaves* are oblong, acute, oppoſite, and tranſverſely nerved. It is one of the moſt elegant among *Indian* trees in the opinion of all who have ſeen it, and one of the holieſt among them in the opinion of the *Hindus:* the poet CA'LIDA'S alludes to it by the name of *Nîpa*; and it may juſtly be celebrated among the beauties of ſummer, when the multitude of aggregate flowers, each conſiſting of a *common receptacle* perfectly globular and covered uniformly with gold-coloured florets, from which the white thread-form *ſtyles* conſpicuouſly emerge, exhibits a rich and ſingular appearance on the branchy trees decked with foliage charmingly verdant. The flowers have an odour, very agreeable in the open air, which the ancient *Indians* compared to the ſcent of new *wine*; and hence they call the plant *Halipriya*, or *beloved by* HALIN, that is, by the third RA'MA, who was evidently the BACCHUS of *India.*

22. GANDI'RA:
SYN. *Samaſht'hilà, Lavana-bhantáca.*

VULG. *Loṇa-bhant*; *Ins*; *Sulatiyà*.

LINN. SOLANUM. Is it the *Verbaſcum*-leaved?

CAL. *Perianth* one-leaved, cup-form or belled? Obſcurely five-cleft, downy, pale, froſted, permanent. *Diviſions* egged, erect, pointed, very villous.

COR. One-petaled. *Tube* very ſhort. *Border* five-parted. *Diviſions* oblong, pointed, expanding, villous.

STAM. *Filaments* five, moſt ſhort, in the mouth of the tube. *Anthers* oblong, furrowed, converging, nearly coaleſcent, with two large pores gaping above.

PIST. *Germ* roundiſh, villous. *Style* thread-form, much longer than the ſtamens. *Stigma* obtuſe-headed.

PER. *Berry* roundiſh, dotted above, hoary, divided into cells by a fleſhy *receptacle* with two, or three, wings.

SEEDS very many, roundiſh, compreſſed, neſtling.

LEAVES alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very ſoft above, paler below with protuberant veins, downy on both ſides, moſtly decurrent on the long hoary petiols.

STEM ſhrubby, ſcabrous with tubercles, unarmed. *Flowers* umbel-faſcicled. *Corols* white.

Anther, yellow. *Peduncles* and *pedicels* hoary with deciduous froſt.

This plant is believed to contain a quantity of *lavana*, or *ſalt*, which makes it uſeful as a manure; but the ſingle word *Bhantáca*, vulgarly *Bkánt*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Chatráca*, commonly called *Chattárya* or *Tuntuni*, forms its wonderful neſt with a leaf of this downy *Solanum*, which it ſews with the ſilk-cotton of the *Seven-leaved* BOMBAX, by the help of its delicate, but ſharp, bill: that lovely bird is well known by the *Linnean* appellation of MOTACILLA *Sartoria*, properly *Sartrix*, but the figures of it, that have been publiſhed, give no idea of its engaging and exquiſite beauty.

23. SAMUDRACA:

SYN. *Dhóla-ſamudra*.

VULG. *Dhól-ſamudr*.

LINN. *Aquilicia*; but a new ſpecies.

CAL. *Perianth* one-leaved, funnel-ſhaped, five-toothed, ſhort, the *teeth* cloſely preſſing the corol; permanent.

COR. *Petals* five, egg-oblong, ſeſſile, greeniſh; acute, curved inwards with a ſmall angled concave appendage. *Nectary* tubular, fleſhy,

five-parted, yellowiſh; *diviſions*, egg-oblong, doubled, compreſſed like minute bags with inverted mouths; encloſing the *germ*.

STAM. *Filaments* five, ſmooth and convex externally, bent into the top of the *nectary*, between the diviſions or ſcales, and compreſſing it into a globular figure. *Anthers* arrowed; the points hidden within the nectary, ſurrounding the *ſtigma*; the barbs without, in the form of a ſtar.

PIST. *Germ* roundiſh. *Style* cylindrick. *Stigma* obtuſe.

PER. *Berry* roundiſh, flattened, naveled, longitudinally furrowed, moſtly five-celled.

SEEDS ſolitary, three-ſided, externally convex. *Cymes* moſtly three-parted. *Stem* deeply channeled, jointed, two-forked. *Peduncles* alſo jointed and channeled. *Fructification* burſting laterally, where the ſtem ſends forth a petiol. *Berries* black, watry. *Leaves* alternate, except one terminal pair; hearted, pointed, toothed; twelve or fourteen of the teeth ſhooting into lobes; above, dark green; below, pale, ribbed with proceſſes from the petiol, and reticulated with protuberant veins; the full-grown leaves, above two feet long from the apex, and nearly as broad toward the baſe; many of them rather targetted: this new ſpecies may be called *large-leaved*,

or AQUILICIA *Samudraca.* The ſpecies deſcribed by the younger BURMAN, under the name of the *Indian* STAPHYLEA, is not uncommon at *Crĭſhna-nagar*; where the peaſants call it *Cácajangbá*, or *Crow's foot:* if they are correct, we have erroneouſly ſuppoſed the *Cóing* of the modern *Bengaleſe* to be the *Cácángi* of the ancient *Hindus.* It muſt not be omitted, that the ſtem of the *Aquilicia Sambucina* is alſo channeled, but that its *fructification* differs in many reſpects from the deſcriptions of BURMAN and LINNÆUS; though there can be no doubt as to the identity of the genus.

24. SO'MARA'JI:

SYN. *Avalguja, Suballi, Sómaballicá, Cálaméſhì, Crĭſhnáphalá, Vácuchí, Váguji, Púti-p'hallì.*

VULG. *Sómráj, Bacuchi.*

LINN. *Fetid* PŒDERIA.

The character as in LINNÆUS, with few variations. *Calyx* incurved. *Corol* very ſhaggy within. *Style* two-cleft, pubeſcent; *diviſions* contorted. *Stem* climbing, ſmooth. *Leaves* oppoſite, long-petioled; the lower ones oblong, hearted; the higher, egg-oblong; veined, with a wavy margin. *Panicles* axillary (except the higheſt), croſs-armed. *Flowers* beautiful to the ſight, crimſon, with milk-

white edges, reſembling the *Dianthus* vulgarly called *Sweet William*, but reſembling it only in form and colours; almoſt ſcentleſs to thoſe who are very near it, but diffuſing to a diſtance a rank odour of carrion. All the peaſants at *Crĭſhna-nagar* called this plant *Somráj*; but my own ſervants, and a family of *Bráhmens* from *Tribéni*, gave that name to a very different plant, of the *nineteenth* claſs, which I took, on a curſory inſpection, for a *Prenanthes*.

25. SYA'MA':

SYN. *Gópí, Sárivá, Anantà, Utpalaſárivà, Gópá, Gopálicà, Gópavallì.*

VULG. *Syámá-latá.*

RHEEDE: in *Malabar* letters, *Puppál-vallì.*

CAL. *Perianth*, one-leaved, five-toothed, erect, minute, permanent.

COR. One-petaled, ſalver-form. *Tube*, itſelf cylindrick, but protuberant in the middle with the germ and anthers; *throat* very villous. *Border* five-parted; *diviſions* very long, lance-linear, ſpirally contorted, fringed, cloſed, concealing the fructification.

STAM. *Filaments*, if any, very ſhort. *Anthers*, five, awled, erect, converging at the top.

PIST. *Germ* above, pedicelled, ſpheroidal, girt with a *nectareous* ring. *Style* threadform, rather awled. *Stigma* ſimple.

PER. *Capſule* one-celled; one-ſeeded, roundiſh, hiſpid.

SEED oval, very minute, gloſſy.

Flowers raceme-panicled, greeniſh-white, very ſmall, ſcented like thoſe of the hawthorn, but far ſweeter; and thence the *Portugueſe* called them *honey-flowers*.

Peduncles axillary, ruſſet; *pedicels* many-flowered. *Branchlets* milky. *Leaves* oppoſite, lance-oval, pointed at both ends, moſt entire veined; above dark green; below, pale. *Stipules* linear, axillary, adhering. *Stem* climbing, round, of a ruſſet hue, rimmed at the inſertion of the ſhort *petiols*.

The ripe fruit of this elegant climber, which CA'LIDA's mentions in his poem of the *Seaſons*, has been ſeen by me only in a very dry ſtate; but it ſeemed that the hiſpid appearance of the *capſules*, or *berries*, which in a microſcope looked exactly like the burrs in VAN RHEEDE's engraving, was cauſed by the hardened calyxes and fringe of the permanent corols: the *ſeeds* in each burr were numerous and like black ſhining ſand; for no ſingle pericarp could be diſengaged from it, and it is deſcribed as *one-ſeeded* merely from an inſpection of the diſſected germ. Before I had ſeen the *fruit*, I thought the *Syàma* very nearly connected with the *Shrubby* APOCYNUM, which it reſembles in the *leaves*, and in parts of the *corol*.

Five of the SANSCRIT names are ſtrung together, by the author of the *Amaracóſh*, in the following verſe;

Gópí ſyámá ſárivá ſyádanantótpala ſarivá:

and his commentator obſerves, that the laſt name was given to the *Sárivá* from the reſemblance of its flowers to thoſe of the *Útpala*, which I thence conclude to be a *Menianthes*; eſpecially as it is always deſcribed among the *Indian* water-plants. The other ſynonymous words are taken from VA'CHASPATI.

26. A'VIGNA, or *Avinga:*

SYN. *Criſhnapácap'hala, Suſhénas, Caramardaca.*

VULG. *Caróndà* or *Caraundà* in two dictionaries; in one, *Pâniamalà.*

LINN. CARISSA *Carandas.*

CAL. *Perianth* five-cleft, acute, very ſmall, coloured, perſiſtent.

COR. One-petaled, funnel-form. *Tube* longiſh; *throat* ſwoln by the incloſed anthers. *Border* five-parted; *diviſions* oblong; one ſide of each embracing the next.

STAM. *Filaments* five, extremely ſhort. *Anthers*, oblong, erect.

PIST. *Germ* above, roundiſh. *Style* thread-form, ſhort, clubbed. *Stigma* narrower, pubeſcent.

PER. Berry, elliptoïdal, two-celled.

SEEDS at leaſt ſeven, oval, compreſſed, margined. *Flowers* milkwhite, jaſmin-like. *Fruit* beautiful in form and colour, finely ſhaded with carmine and white; agreeably acid. *Branches* two-forked. *Leaves* oppoſite, ſhort-petioled, elliptick, obtuſe, moſt entire, ſmooth; ſome *ſmall leaves* roundiſh, inverſe-hearted. *Thorns* axillary, oppoſite, expanding; *points*, bright red. *Peduncles* twin, ſubterminal, three-flowered; *pedicels*, equal. The whole plant, even the fruit, milky. We have both ſpecies of *Cariſſa* in this province; but they melt, ſcarce diſtinguiſhably, into each other.

The *Pandits* have always brought me this elegant plant, as the *Carcandhu* mentioned by JAYADE'VA; but, judging only by the ſhape and taſte of the fruit, they ſeem to confound it with the RHAMNUS *Jujuba*; and the confuſion is increaſed by the obſcurity of the following paſſage in their beſt vocabulary:

Carcandhú, vadarí, cólí; cólam, cuvala phénilé, Sauviram, vadaram, ghóntá———.

All agree, that the *neuter* words mean *fruits* only; but ſome inſiſt, that the *Ghóntá* is a diſtinct plant thus deſcribed in an ancient verſe: 'The *ghóntá*, called alſo *gópaphóntá*, is a tree 'ſhaped like the *Vadarí*, with a very ſmall 'fruit, growing only in foreſts.' For the *ghóntá*, here known by the name of *Sébácul*, my ſer-

vants brought me a RHAMNUS with *leaves* alternate egg-oblong, three-nerved, obſcurely ſawed, paler beneath, and moſt beautifully veined; *floral young leaves* crowded, very long, linear; *prickles* often ſolitary, ſometimes paired, one ſtraight, one curved; a ſmall globular *drupe*, quite black, with a one-celled *nut*: the flowers I never ſaw perfect; but it ſeems the *nineteenth* ſpecies of LINNÆUS. We have many ſpecies of *Rhamnus* in our woods and hedges; ſome like the *Alaternus*, polygamous by male and hermaphrodite flowers; others, diſtinguiſhed by various forms and poſitions of the *prickles* and *leaves*; but the common *Badarì* or *Baiar*, is the *Jujube*-tree deſcribed by RHEEDE; and by RUMPHIUS called *Indian* Apple-tree. Its *Perſian* name is *Conár*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *ſoapy froth* procured from its leaves; whence it has in *Sanſcrit* the epithet *p'hénila*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik*; from which, perhaps, *Napeca* has been corrupted.

27. CARAVI'RA:

SYN. *Pratibháſa, Sataprâſa, Chandâta, Hayamáraca.*

LINN. NERIUM *Oleander*, and other ſpecies.

VULG. *Canér, Carbir.*

A plant ſo well known would not have been inſerted in this place, if it had not been thought proper to take notice of the remarkable epithet *hayamáraca*, or *horſe-killer*; which aroſe from an opinion ſtill preſerved among the *Hindus*, that a horſe, unwarily eating the leaves of the *Nerium*, can hardly eſcape death: moſt of the ſpecies, eſpecially their roots, have ſtrong medicinal, but probably narcotick, powers. The *blue-dying Nerium* grows in woods at a little diſtance from my garden; and the *Hindu* peaſants, who brought it me, called it *Níl*, or *blue*; a proof, that its quality was known to them, as it probably was to their anceſtors from time immemorial.

28. SEPTAPERNA, *or ſeven-leaved:*

SYN. *Viſála-twach, Sáradì, Viſhama-ch'hada.*

VULG. *Ch'hitavanì, Ch'hátiyán, Ch'hátin, Ch'-háton.*

LINN. *School* ECHITES.

CAL. *Perianth* five-parted, ſub-acute, ſmall, villous, permanent; cloſing round the germ, immediately on the removal of the tube.

COR. One-petaled, funnel-form. *Tube* cylindrick below, prominent above with encloſed anthers, very villous in the throat. *Border* five-parted, ſhorter than the tube: *diviſions* inverſe-egged, obtuſe, oblique, reflected, waved on the margin. *Nectary*, a circular undi-

vided coronet, or rim, terminating the tube, with a ſhort erect villous edge.

STAM. *Filaments* five, cylindrick, very ſhort, in the throat of the tube. *Anthers* heart-arrowed, cleft, pointed, forming a ſtar, viſible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundiſh-egged, very villous, ſcarce extricable from the calyx encloſing and graſping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved.

SEEDS numerous, oblong, compreſſed with ſilky pappus pencilled at both ends.

NOTE.

The whole plant, milky. *Stem* dotted with minute whitiſh tubercles. *Leaves* moſtly ſeven-ed in verticils at ſhort diſtances, very ſoft, oblong inverſe-egged, ſome pointed, ſome obtuſe, ſome end-nicked; ſome entire, ſome rather ſcallopped; with many tranſverſe parallel veins on each ſide of the axis; rich dark green above, diluted below. *Petiols* furrowed above, ſmooth and convex beneath, elongated into a ſtrong protuberant nerve continually diminiſhing and evaneſcent at the apex. *Stipules* above, erect, acute, ſet in a coronet round the ſtem; the verticils of

the leaves anſwering to the definition of fronds. *Flowers* rather ſmall, greeniſh white, with a very particular odour leſs pleaſant than that of elder-flowers, *Peduncles* terminal with two verticils pedicelled umbel-wiſe, but horizontal, *Pedicels* ſix, headed, many-flowered; higheſt verticils ſimilar to thoſe heads, more crowded. *Tree* very large, when full-grown; light and elegant, when young. This plant ſo greatly reſembles the *Pala* of VAN RHEEDE (which has more of the *Nerium* than of the *Tabernæmontana*) that I ſuſpect the genus and ſpecies to be the ſame, with ſome little variety: that author ſays, that the *Brâhmens* call it *Santenù*, but his *Nagari* letters make it *Savánu*, and neither of the two words is to be found in *Sanſcrit*. With all due reſpect for PLUMIER and BURMAN, I ſhould call this plant NERIUM *Septaparna*: it is the *Pule* of RUMPHIUS, who enumerates its various *uſes* at great length and with great confidence.

29. ARCA:

SYN. *Vaſuca*, *Aſp'hóta*, *Gondrúpa*, *Vicírana*, *Mandára*, *Arcaperna*; and any name of the *Sun*.

VULG. *Acand*, *Anc*.

LINN. *Gigantick* ASCLEPIAS.

Nectaries with two-glanded, compreſſed, folds, inſtead of *awled hornlets* at the ſummit; ſpi-

rally eared at the baſe. *Filaments* twiſted in the folds of the nectaries. *Anthers* flat, ſmooth, rather wedge-form. *Styles* near half an inch long, ſubcylindrick. *Stigmas* expanded. *Flowers* terminal and axillary umbel-faſcicled; amethyſt-coloured with ſome darker ſhades of purple on the petals and nectaries; the ſtarred corpuſcle, bright yellow. *Leaves* oppoſite, heart-oblong, moſtly inverſe-egged, ſubtargeted, very rarely ſtem-claſping, pointed, villous on both ſides, hoary beneath with ſoft down; *petiols* very ſhort, concave and bearded above; with a thickiſh conical *ſtipule*. The whole plant filled with cauſtick milk. A variety of this ſpecies has exquiſitely delicate milkwhite flowers; it is named *Alarca* or *Pratápaſa*, and highly eſteemed for its antiſpaſmodick powers. The *Padmárca*, which I have not ſeen, is ſaid to have ſmall crimſon corols: the individual plants, often examined by me, vary conſiderably in the forms of the leaves and the tops of the nectary.

30. PICHULA;

SYN. *J'hávaca.*

VULG. *J'hau.*

KOEN. *Indian* TAMARIX?

Flowers very ſmall, whitiſh, with a light purple tinge, crowded on a number of ſpikes, which

form all together a moſt elegant panicle. *Stem* generally bent, often ſtraight, and uſed anciently for arrows by the *Perſians*, who call the plant *Gaz:* the celebrated ſhaft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, who firſt ſhowed it to me on a bank of the *Ganges*, but aſſerted, that it was common in *Perſia*. The *leaves* are extremely minute, ſeſſile, moſtly imbricated. *Calyx* and *corol* as deſcribed by LINNÆUS; five filaments conſiderably longer than the petal; *anthers* lobed, furrowed; *germ* very ſmall; *ſtyle*, ſcarce any; *ſtigmas* three, revolute, but, to my eyes, hardly feathered.

Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is commonly interwoven with a lovely twining ASCLEPIAS, of which the following deſcription is, I hope, very exact:

31. DUGDHICA'; or *Milkplant*;

SYN. *Cſhírávi*, *Dugdhicá*,

VULG. *Kyirui*, *Dúdhi*, *Dúdh-latá*,

LINN. Eſculent Periploca.

CAL. One-leaved, five-parted; *diviſions* awled, acute, coloured, expanding.

COR. One-petaled, ſalver-form, ſtarlike; *diviſions* five, egged, pointed, fringed.

Nectary double, on a five-cleft baſe, gibbous

between the clefts, protruded, and pointed above, ſurrounded with a bright green villous rim: *exterior* five-parted; *diviſions* egged, converging, attenuated into daggers; each concave externally, gibbous below the cavity, which is two-parted and wrinkled within, *Interior*, a five-parted corpuſcle, lopped above, five-angled, ſurrounding the fructification.

STAM. *Filaments* ſcarce any. *Anthers* five, roundiſh, very minute, ſet round the ſummit of the lopped corpuſcle.

PIST. *Germs* two, egged, pointed, erect, internally flat. *Styles* none, unleſs you ſo call the *points* of the germs. *Stigma*, none but the *interior nectary*, unleſs you conſider that as a *common ſtigma*.

PER. *Follicles* two, oblong; in ſome, pointed; in others, obtuſe; inflated, one-valved; each containing a one-winged *receptacle*.

SEEDS numerous, roundiſh, compreſſed, crowned with pappus.

To each pair of leaves a peduncle moſtly two-flowered, often with three, ſometimes with five, flowers. *Calyx* reddiſh. *Corol* white, elegantly marked with purple veins; *fringe*, white, thick; *anthers*, black. *Leaves* linear-awled, pointed, oppoſite, petioled with one ſtrong nerve; *ſtipules*, very ſoft, minute. *Stem* ſmooth, round, twining; the whole plant abounding with *milk*.

32. LA'NGALI`:

SYN. *Saradì, Tóyapippalì, Saculádanì.*

VULG. *Cánchrà, Iſholángolyá.*

RHEEDE: *Chéru-vallél?*

LINN. NAMA of *Silán.*

CAL. *Perianth* one-leaved, five-parted, villous; *diviſions*, lanced, pointed, long, permanent.

COR. One-petaled, nearly wheeled. *Tube* very ſhort. *Border* five-parted. *Diviſions* egged.

STAM. *Filaments* five, awled, expanding; from the mouth of the tube, adhering to the diviſions of the border by rhomboidal concave baſes convergent above. *Anthers* large, arrowed.

PIST. *Germ* above, egg-oblong, two-cleft. *Styles* two, azure, funnel-form, diverging almoſt horizontally. *Stigmas* lopped, open.

PER. *Capſule* many-ſeeded.

SEEDS very minute.

Stem herbaceous, branchy, ſmooth, pale, creeping. *Leaves* alternate, ſhort-petioled, moſt entire, lance-oblong, ſmooth, acutiſh. *Peduncles* moſtly axillary, ſometimes terminal, villous, often many-flowered, rarely ſubumbelled, three-rayed, with *involucres* general and partial. *Corols* bright-blue, or violet; *Stamens* white. The plant is aquatick; and by no means peculiar to *Silàn:* I have great

reaſon, however, to doubt whether it be the *Làngali* of the *Amaracòſh*, which is certainly the *Canchrà* of *Bengal*; for though it was firſt brought to me by that name, yet my gardener inſiſts, that *Canchrà* is a very different plant, which, on examination, appears to be the *Aſcending* JUSSIEUA of LINNÆUS, with *leaves inverſe-egged, ſmooth*, and *pedunçles ſhorter:* its fibrous, creeping *roots* are purpliſh, *buoys*, white, pointed, ſolitary; and at the top of the *germ* ſits a *nectary*, compoſed of five ſhaggy bodies arched like horſe ſhoes, with external honey-bearing cavities.

33. UMA:

SYN. *Atasi, Cſhumà.*

VULG. *Tisì, Maſanà.*

LINN. *Moſt common* LINUM.

CAL. *Perianth* five-leaved. *Leaflets* oblong, acute, imbricated, keeled, fringed minutely, having ſomewhat reflected at the points.

COR. Small, blue; petals, notched, ſtriated, wavy, reflex, imbricated.

STAM. *Anthers* light-blue, converging, no rudiments of filaments.

PIST. *Germ* large. *Style* pale-blue. *Stigma* ſimple.

PER. *Capſule* pointed. Furrowed.

Root ſimple.

Stem. Herbaceous, low, erect, furrowed, *knotty?* naked at the baſe.

Leaves linear, threenerved, alternate croſſwiſe, ſeſſile, ſmooth, obtuſe, reflected, ſtipuled, *glanded?*

Stipules linear. Q. a minute *gland* at the baſe.

34. MU'RVA':

SYN. *Dévì, Madhuraſá, Móratá, Téjanì, Survá, Madhúlicá, Madhuśrénì, Gócarnì, Píluparnì;*

VULG. *Muragà, Murahará, Murgábi.*

LINN. *Hyacinthoïd,* ALETRIS.

CAL. None,

COR. One-petaled, funnel-form, ſix-angled. *Tube* ſhort, bellied with the germ. *Border* ſix-parted. *Diviſions* lanced; three quite reflected in a circle; three alternate, deflected, pointed.

STAM. *Filaments* ſix, awled, as long as the corol, diverging, inſerted in the baſe of the diviſions. *Anthers* oblong, incumbent.

PIST. *Germ* inverſe-egged, obſcurely three-ſided, with two or three *honey-bearing* pores on the flattiſh top. *Style* awled, one-furrowed as long as the ſtamens. *Stigma* clubbed.

PERICARP and SEEDS not yet inſpected.

Root fibrous, tawny, obſcurely jointed, ſtolon-bearing. *Scape* long, columnar, ſheathed

with leaves, imbricated from the root; a few ſheaths above, ſtraggling. *Leaves* fleſhy, channelled, ſwordform, keeled, terminated with awls, the interior ones longer; moſtly arched; variegated with tranſverſe undulating bands of a dark green hue approaching to black. *Raceme* erect, very long; *Flowers*, from three to ſeven in each faſcicle, on very ſhort petiols. *Bracts* linear, minute. *Corols*, pale, pea-green, with a delicate fragrance, reſembling that of the *Peruvian* HELIOTROPE; ſome of the *Sanſcrit* names allude to the *honey* of theſe delicious flowers; but the nectareous pores at the top of the germ are not very diſtinct: in one copy of the *Amaracóſha* we read *Dhanuhs'rénì* among the ſynonyma; and if that word, which means *a ſeries of bows*, be correct, it muſt allude either to the *arched leaves* or to the *reflected diviſions* of the corol. This ALETRIS appears to be a *night-flower*; the raceme being covered, every evening, with freſh bloſſoms, which fall before ſunriſe.

From the leaves of this plant, the ancient *Hindus* extricated a very tough elaſtick thread, called *Maurvì*, of which they made bowſtrings, and which, for that reaſon, was ordained by MENU to form the ſacrificial zone of the *military* claſs.

35. TARUNI:

SYN. *Sabá, Cumári.*

VULG. *Ghrita-cumári.*

LINN. *Two-ranked* ALOE, A Perfoliata, P?

Flowers racemed, pendulous, ſubcylindrick, rather incurved. *Bracts*, one to each peduncle, awled, concave, deciduous, pale, with three dark ſtripes. *Corol* ſix-parted; three *external diviſions*, orange-ſcarlet; *internal*, yellow, keeled, more fleſhy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* ſix-furrowed. *Stigma* ſimple. *Leaves* awled, two-ranked; the loweſt, expanding; ſea-green, very fleſhy; externally quite convex, edged with ſoft thorns; variegated on both ſides with white ſpots. VAN RHEEDE exhibits the *true* ALOE by the name of *Cumárì*; but the ſpecimen, brought me by a native gardener, ſeemed a variety of the *two-ranked*, though melting into the ſpecies, which immediately precedes it in LINNÆUS.

36. BACULA:

SYN. *Céſára.*

VULG. *Mulſarí* or *Múlaſrí.*

LINN. MIMUSOPS *Elengi.*

CAL. *Perianth* eight-leaved; *leaflets* egged, acute, permanent; four *interior*, ſimple; four *exterior*, leathery.

COR. *Petals* ſixteen, lanced, expanding; as

long as the *calyx*. *Nectary* eight-leaved; *leaflets* lanced, converging round the ſtamen and piſtil.

STAM. *Filaments* eight (or from ſeven to ten), awled, very ſhort, hairy. *Anthers*, oblong, erect.

PIST. *Germ* above, roundiſh, villous. *Style* cylindrick. *Stigma* obtuſe.

PER. *Drupe* oval, pointed; bright orange-ſcarlet.

NUT. Oval, wrinkled, flattiſh and ſmooth at one edge, broad and two-furrowed at the other.

Flowers agreeably fragrant in the open air, but with too ſtrong a perfume to give pleaſure in an apartment: ſince it muſt require the imagination of a BURMAN to diſcover in them a reſemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA, by which name it is frequently celebrated in the *Puránas*, and even placed among the flowers of the *Hindu* paradiſe. *Leaves* alternate, petioled, egg-oblong pointed, ſmooth. The tree is very ornamental in parks and pleaſure-grounds.

37. AS'O'CA:

SYN. *Vanjula.*

CAL. *Perianth* two-leaved, cloſely embracing the tube.

COR. One-petaled. *Tube* long; cylindrick, ſubincurved; *mouth* encircled with a nectareous rim. *Border* four-parted, *diviſions*, roundiſh.

STAM. *Filaments* eight, long, coloured, inſerted on the rim of the tube. *Anthers* kidney-ſhaped.

PIST. *Germ* above, oblong, flat. *Style* ſhort, downy. *Stigma* bent, ſimple.

PER. *Legume* long, compreſſed at firſt, then protuberant with the ſwelling ſeeds; incurved, ſtrongly veined and margined, ſharp-pointed.

SEEDS from two to eight, ſolid, large, many-ſhaped, ſome oblong-roundiſh, ſome rhomboidal, ſome rather kidney-ſhaped, moſtly thick, ſome flat.

Leaves egg-oblong-lanced, oppoſite, moſtly five-paired, nerved; long, from four or five to twelve or thirteen inches.

The *number* of ſtamens varies conſiderably in the ſame plant: they are from ſix or ſeven to eight or nine; but the regular number ſeems *eight*, one in the interſtices of the corol, and one before the centre of each diviſion. Moſt of the flowers, indeed, have one abortive ſtamen, and ſome only mark its place, but many are perfect; and VAN RHEEDE ſpeaks of *eight* as the conſtant number: in fact no part of the plant is

conſtant. *Flowers* faſcicled, fragrant juſt after ſunſet and before ſunriſe, when they are freſh with evening and morning dew; beautifully diverſified with tints of orange-ſcarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of ſhades according to the age of each bloſſom, that opens in the faſcicle. The vegetable world ſcarce exhibits a richer ſight than an *Aſóca*-tree in full bloom: it is about as high as an ordinary Cherry-tree. A *Bráhmen* informs me, that one ſpecies of the *Aſóca* is a creeper; and JAYADE'VA gives it the epithet *voluble:* the *Sanſcrit* name will, I hope, be retained by botaniſts, as it perpetually occurs in the old *Indian* poems and in treatiſes on religious rites.

38. S'AIVA'LA:

SYN. *Janalílì. S'aivala.*

VULG. *Simár, Syálá, Pátaſyála, Séhálá.*

LINN. Valliſneria? R.

CAL. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each diviſion end-nicked. *Proper Perianth* three-parted; *diviſions*, awled.

COR. *Petals* three, linear, long, expanding, fleſhy.

STAM. *Filaments* invariably nine, thread-form. *Anthers* erect, oblong, furrowed.

PIST. *Germ* egged, uneven. *Styles* always

three, ſhort, awled, expanding. *Stigmas* three, ſimple.

PER. *Capſule* very long, ſmooth, awled, one-celled, infolded in an angled *Spathe.*

SEEDS very numerous, murexed, in a viſcid mucus.

Flowerets from ſix to fourteen, ſmall. *Scape* compreſſed, very narrow, fleſhy, furrowed in the middle.

Pedicel of the floweret, thread-form, crimſon above; proper *perianth*, ruſſet; *petals*, white; *anthers*, deep yellow. *Leaves* ſwordform, pointed, very narrow, ſmooth, and ſoft, about two feet long, crowded, white at the baſe. *Root* ſmall, fibrous. It flouriſhes in the ponds at *Crĭſhna-nagar:* the refiners of ſugar uſe it in this province. If this plant be a *Valliſneria*, I have been ſo unfortunate as never to have ſeen a female plant, nor fewer than nine ſtamens in one bloſſom out of more than a hundred, which I carefully examined.

39. PU'TICARAJA:

SYN. *Pracírya*, *Pútica*, *Calimáraca.*

VULG. *Nátácaranja.*

LINN. GUILANDINA *Bonduccella.*

The ſpecies of this genus vary in a ſingular manner: on ſeveral plants, with the oblong leaflets and *double prickles* of the *Bonduccella*, I could ſee only *male* flowers, as RHEEDE has

deſcribed them; they were yellow, with an aromatick fragrance. Others, with ſimilar *leaves* and *prickles*, were clearly *polygamous*, and the flowers had the following character:

MALE.

CAL. *Perianth* one-leaved, ſalver-form, downy; *Border* five-parted, with equal, oblong *diviſions*.

COR. *Petals* five, wedge-form, obtuſely notched at the top; four equal, erect, the fifth, depreſſed.

STAM. *Filaments* ten, awled, inſerted in the calyx, villous, very unequal in length. *Anthers* oblong, furrowed, incumbent.

HERMAPHRODITE.

Calyx, *Corol*, and *Stamens*, as before.

PIST. *Germ* oblong, villous. *Style* cylindrick, longer than the filaments. *Stigma* ſimple.

PER. and SEEDS well deſcribed by LINNÆUS.

Flowers yellow; the depreſſed petal variegated with red ſpecks. *Bracts* three-fold, roundiſh, pointed. *Spikes*, ſet with floral leaflets, lanced, four-fold, reflected.

40. SOBHA'NJANA:

SYN. *Sigru*, *Tícſhna*, *Gandhaca*, *A'cſhiva*, *Móchaca*.

VULG. *Sajjana*, *Moranga*.

LINN. *Guilandina* Moringa.

CAL. *Perianth* one-leaved. *Tube* ſhort, unequal, gibbous. *Border* five-parted. *Diviſions* oblong-lanced, ſubequal; firſt deflected, then revolute; coloured below, white above.

COR. *Petals* five, inſerted into the calyx, reſembling a boat-form flower.

Wing-like, *two*, inverſe-egged, clawed, expanding.

Awning-like, two, inverſe-egged, erect; *claws*, ſhorter.

Keel-like, one, oblong, concave; encloſing the fructification; beyond it, ſpatuled; longer than the *wing*-petals.

STAM. *Filaments* five, fertile; three, bent over the piſtil: two ſhorter, inſerted into the claws of the middle petals. *Anthers* twin, rather mooned, obtuſe, incumbent. *Five* ſterile (often *four* only) alternate with the fertile, ſhorter; their baſes villous.

PIST. *Germ* oblong, coloured, villous; below it a nectar-bearing gland. *Style*, ſhorter than the ſtamen, rather downy, curved, thicker above. *Stigma*, ſimple.

PER. *Legume* very long, ſlender, wreathed, pointed, three-ſided, channelled, prominent with ſeeds, one-celled.

SEEDS many, winged, three-ſided.

TREE very high; *branches* in an extreme degree

light and beautiful, rich with cluſtering flowers. *Stem exuding* a red gum. *Leaves* moſtly thrice-feathered with an odd one; *leaflets* ſome inverſe-egged, ſome egged, ſome oval, minutely end-nicked. *Raceme-panicles* moſtly axillary. In perfect flowers the whole calyx is quite deflected, counterfeiting five petals; whence VAN RHEEDE made it a part of the corol. *Corols* delicately odorous; milk-white, but the two central erect petals beautifully tinged with pink. The *root* anſwers all the purpoſes of our horſe-radiſh, both for the table and for medicine: the fruit and bloſſoms are dreſſed in *caris*. In hundreds of its flowers, examined by me with attention, five ſtamens and a piſtil were invariably perfect: indeed, it is poſſible, that they may be only the female hermaphrodites, and that the males have ten perfect ſtamens with piſtils abortive; but no ſuch flowers have been diſcovered by me after a moſt diligent ſearch.

There is another ſpecies or variety, called MEDHU SI'GRU, that is Honey-*Sigru*; a word intended to be expreſſed on VAN RHEEDE's plate in *Nagari* letters: its vulgar name is *Muna*, or *Racta ſajjana*, becauſe its flowers or wood are of a *redder* hue.

LINNÆUS refers to Mrs. BLACKWELL, who repreſents this plant, by the name of *Balanus*

Myrepſica, as the celebrated *Ben*, properly *Bán* of the *Arabian* phyſicians and poets.

41. Co'VIDA'RA:

SYN. *Cánchanára*, *Chamarica*, *Cuddála*, *Yugapatra*.

VULG. *Cachnár*, *Racta cánchan*.

LINN. *Variegated* BAUHINIA.

CAL. *Perianth* one-leaved, obſcurely five-cleft, deciduous.

COR. *Petals* five, egged, clawed, expanded, wavy; one more diſtant, more beautiful, ſtriated.

STAM. *Filaments* ten, unequally connected at the baſe; five, ſhorter. *Anthers*, double, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* ſimple, aſcending.

PER. *Legume* flattiſh, long, pointed, moſtly five-celled.

SEEDS moſtly five; compreſſed, wrinkled, roundiſh.

LEAVES rather hearted, two-lobed; ſome with rounded, ſome with pointed, lobes. *Flowers* chiefly purpliſh and roſe-coloured, fragrant; the ſweet and beautiful buds are eaten by the natives in their ſavory meſſes. We have ſeen many ſpecies and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquiſitely

white, with a roſe-coloured ſtripe from the baſe of each to its centre; *anthers*, four only, fertile; ſix, much ſhorter, ſterile; a ſecond had three fertile, and ſeven very ſhort, barren; another had light purple corols, with no more than five filaments, three longer, coloured, curved in a line of beauty. A noble *Climbing* BAUHINIA was lately ſent from *Népál*; with flowers racemed, cream-coloured; *ſtyle*, pink; *germ*, villous; *ſtamens* three filaments, with rudiments of two more; *ſtem*, downy, four-furrowed, often ſpirally. *Tendrils* oppoſite, below the leaves. *Leaves* two-lobed, extremely large: it is a ſtout climber up the higheſt ARUNDO *Vénu*. The *Sanſcrit* name *Mandára* is erroneouſly applied to this plant in the firſt volume of VAN RHEEDE.

42. CAPITT'HA:

SYN. *Gráhin*, *Dadhitt'ha*, *Manmat'ha*, *Dadhip'hala*, *Puſhpap'hala*, *Dantaſat'ha*.

VULG. *Cat'h-bél*.

KOEN. *Crateva*, *Valanga*.

CAL. *Perianth* five-parted, minute, deciduous; *diviſions* expanded, acute.

COR. *Petals* five, equal, oblong, reflected.

STAM. *Filaments* ten, very ſhort, with a ſmall *gland* between each pair, awled, furrowed.

Anthers, thick, five times as long as the filaments; furrowed, coloured, erect-expanding.

PIST. *Germ* roundiſh, girt with a downy coronet. *Style* cylindrick, ſhort. *Stigma* ſimple.

PER. *Berry* large, ſpheroidal, rugged, often warted, externally, netted within; many-ſeeded.

SEEDS oblong-roundiſh, flat, woolly, neſtling in five parcels, affixed by long threads to the branchy receptacles.

Flowers axillary, moſtly toward the unarmed extremity of the branch. *Diviſions* of the *Perianth*, with pink tips; *petals*, pale; *anthers*, crimſon, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably ſubacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, ſeven, or nine; ſmall, gloſſy, very dark on one ſide, inverſe-hearted, obtuſely-notched, dotted round the margin with pellucid ſpecks, very ſtrongly flavoured and ſcented like aniſe. *Thorns* long, ſharp, ſolitary, aſcending, nearly croſs-armed, axillary, three or four petiols to one thorn. KLEINHOFF limits the height of the tree to *thirty* feet, but we have young trees forty or fifty feet high; and at *Bandell* there is a full-grown *Capitt'ha* equal in ſize to the

true *Bilva*, from its fancied reſemblance to which the vulgar name has been taken: when the trees flouriſh, the air around them breathes the odour of aniſe both from the leaves and the bloſſoms; and I cannot help mentioning a ſingular fact, which may, indeed, have been purely accidental: not a ſingle flower, out of hundreds examined by me, had both *perfect germs*, and anthers *viſibly fertile*, while others, on the ſame tree, and at the ſame time, had their anthers profuſely covered with *pollen*, but ſcarce any *ſtyles*, and *germs* to all appearance *abortive*.

43. CUVE'RACA:

SYN. *Tunna*, *Tuni*, *Cach'ha*, *Cántalaca*, *Cuni*, *Nandivrĭcſha*.

VULG. *Túni*, *Tún*; abſurdly, *Viláyatì Nim*.

LINN. Between CEDRELA and SWIETENIA.

CAL. *Perianth* one-leaved, five-cleft, minute, deciduous; *diviſions* roundiſh, concave, villous, expanding.

COR. Rather belled. *Petals* five, inverſe-egged, obtuſe, concave, erect, white with a greeniſh tint, *three* exterior lapping over the *two* others. *Nectary* ſhort, five-parted; *diviſions* roundiſh, orange-ſcarlet, bright and concave at the inſertion of the ſtamens, rather downy.

STAM. *Filaments* five; inſerted on the *divi-*

ſions of the nectary, awled, ſomewhat converging, nearly as long as the ſtyle. *Anthers* doubled, ſome three-parted, curved, incumbent.

PIST. *Germ* egged, obſcurely five-cleft. *Style* awled, erect, rather longer than the corol. *Stigma*, broad-headed, flat, bright, green, circular, ſtarred.

PER. *Capſule* egged, five-celled, woody, gaping at the baſe. *Receptacle* five-angled.

SEEDS imbricated, winged.

Leaves feathered, ſcarce ever with an odd one; *pairs* from ſix to twelve; *petioles*, gibbous at their inſertion, channelled on one ſide, convex and ſmooth on the other. *Stipules* thick, ſhort, roundiſh; *leaflets* oblong-*lanced*, pointed, waved, veined, nerve on one ſide. *Panicles* large, diffuſe, conſiſting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mahagoni*.

44. NICHULA:

SYN. *Ambuja*, *Ijjala*.

VULG. *Hijala*, *Badïa*, *Jyúlï*.

CAL. *Perianth* one-leaved, belled, fleſhy, downy, coloured, permanent, five-parted; *diviſions* erect, pointed.

COR. Five-petaled; *petals* egged, ſhort-pointed, revolute, downy within and without.

STAM. *Filaments* ten, five moſtly ſhorter; in-

ſerted in the bell of the calyx; awled, villous. *Anthers* erect, oblong, furrowed.

PIST. *Germ* egg-oblong, very villous. *Style* thread-form, curved. *Stigma* headed, with five obtuſe corners.

PER. *Drupe* ſubglobular.

Nut ſcabrous, convex on one ſide, angled on the other.

Leaves feathered; *pairs*, from five to nine; *leaflets* oblong, daggered, notched. *Calyx* pale pink. *Corol* darker pink without, bright yellow within. *Cyme* terminal, ſpreading.

45. ATIMUCTA:

SYN. *Puńdraca*, *Váſanti*, *Mádhavílatá*.

VULG. *Mádhavílatá*.

LINN. *Bengal* BANISTERIA.

RHEEDE: *Dewenda*. 6. H. M. tab. 59.

CAL. *Perianth* one-leaved, five-parted, permanent; *diviſions*, coloured, oblong-oval, obtuſe; between two of them, a rigid gloſſy honey-bearing *tubercle*, hearted, acute.

COR. Five-petaled, imitating a boatform corol: *wings*, two petals, conjoined back to back, involving the *nectary*, and retaining the honey. *Awning*, large concave, more beautifully coloured. *Keel*, two petals, leſs than the wings, but ſimilar. All five, roundiſh, elegantly fringed, with reflected margins, and ſhort oblong claws.

STEM. *Filaments* ten; one, longer. *Anthers* oblong, thickiſh, furrowed.

PIST. *Germs* two, or three, coaleſced. *Style* one, threadform, incurved, ſhorter than the longeſt filament. *Stigma*, ſimple.

PER. *Capſules* two or three, moſtly two, coaleſced back to back; each keeled, and extended into three oblong membranous *wings*, the lateral ſhorter than the central.

SEEDS roundiſh, ſolitary.

Racemes axillary. *Flowers* delicately fragrant; white, with a ſhade of pink: the large petal, ſupported by the nectareous tubercle, ſhaded internally with bright yellow and pale red. *Bracts* linear; *Wings* of the ſeed, light brown; the long ones ruſſet. *Leaves* oppoſite, egg-oblong, pointed. *Petiols* ſhort. *Stipules* linear, ſoft, three or four to each petiol. Two *glands* at the baſe of each leaf. *Stem* pale brown, ringed at the inſertion of the leaves, downy.

This was the favourite plant of SACONTALA, which ſhe very juſtly called the *Delight of the Woods;* for the beauty and fragrance of its flowers give them a title to all the praiſes, which CA'LIDA'S and JAYADE'VA beſtow on them: it is a gigantick and luxuriant climber; but, when it meets with nothing to graſp, it aſſumes the form of a ſturdy tree, the higheſt branches

of which diſplay, however, in the air their natural flexibility and inclination to climb. The two names *Váſantì* and *Mádhavì* indicate a *vernal* flower; but I have ſeen an *Atimucta* rich both in bloſſoms and fruit on the firſt of *January*.

46. A'MRA'TACA:

SYN. *Pítana, Capítana.*

VULG. *A'mdá*, pronounced *A'mrá*, or *A'mlá.*

LINN. SPONDIAS *Myrobalan* β. or a new ſpecies.

The *natural character* as in LINNÆUS. *Leaves* feathered with an odd one; *leaflets* moſtly five-paired, egg-oblong, pointed, margined, veined, nerved; *common petiol*, ſmooth, gibbous at the baſe. *Flowers* raceme-panicled, yellowiſh white. *Fruit* agreeably acid; thence uſed in cookery. VAN RHEEDE calls it *Ambadò* or *Ambalam*; and, as he deſcribes it with *five* or *ſix* ſtyles, it is wonderful, that HILL ſhould have ſuppoſed it a *Chryſobalanus.*

47. HE'MASA'GARA; or the *Sea of Gold.*

VULG. *Himſágar.*

LINN. Jagged-leaved COTYLEDON.

CAL. *Perianth* four-cleft; *diviſions* acute.

COR. One-petaled: *Tube*, four-angled, larger at the baſe; *border* four-parted; *diviſions*, egged, acute. *Nectary*, one minute concave ſcale at the baſe of each germ.

STAM. *Filaments* eight, adhering to the tube;

four, juſt emerging from its mouth; *four*, alternate, ſhorter. *Anthers* erect, ſmall, furrowed.

PIST. *Germs* four, conical. *Styles*, one from each germ, awled, longer than the filaments. *Stigmas* ſimple.

PER. *Capſules* four, oblong, pointed, bellied, one-valved, burſting longitudinally within.

SEEDS numerous, minute.

Panicles terminal. *Flowers* of the brighteſt gold-colour. *Leaves* thick, ſucculent, jagged, dull ſea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many months annually in *Bengal:* in one bloſſom out of many, the numbers were *ten* and *five;* but the filaments alternately long and ſhort.

48. MADHU'CA:

SYN. *Gurapuſhpa, Madhudruma, Vánapraſt'ha, Madhuſht'hila, Madhu.*

VULG. *Maüyála, Mahuyá, Mahwá.*

LINN. Longleaved BASSIA.

49. CAHLA'RA:*

SYN. *Saugandhica*, or *Sweet-ſcented.*

VULG. *Sundhí-hálá*, or *Sundhí-hálá-náli.*

LINN. NYMPHÆA *Lotos.*

* According to the ſacred Grammar, this word was written *Cahlhára*, and pronounced as *Callara* would be in ancient Britiſh. When the flowers are red, the plant is called *Hallaca* and *Racta-ſandhaca.*

Calyx as in the genus.

COR. *Petals* fifteen, lanced, rather pointed and keeled; the exterior ſeries green without, imitating an interior calyx.

STAM. *Filaments* more than forty; below flat, broad; above narrow, channelled within, ſmooth without; the outer ſeries erect, the inner ſomewhat converging. *Anthers* awled, erect; ſome coloured like the petals.

PIST. *Germ* large, orbicular, flat at the top; with many (often ſeventeen) furrows externally, between which ariſe as many proceſſes, converging toward the *ſtigma:* the diſk, marked with as many furrowed rays from the center, uniting on the margin with the converging proceſſes. *Stigma* roundiſh, rather compreſſed, ſeſſile in the center of the diſk, permanent.

PER. *Berry*, in the form of the *germ* expanded, with ſixteen or ſeventeen cells.

SEEDS very numerous, minute, roundiſh. *Flowers* beautifully azure; when full blown, more diluted; leſs fragrant than the red or roſe-coloured, but with a delicate ſcent. *Leaves* radical, very large, ſubtargeted, hearted, deeply ſcollop-toothed. On one ſide dark purple, reticulated; on the other, dull green, ſmooth. *Pet[illegible]* ſmooth and long, tubular. The [illegible]en, as well as the bulb of the

root, called *Sálúca*; a name applied by RHEEDE to the whole plant, through the word *Camala*, which belongs to another *Linnæan* ſpecies of *Nymphæa*, be clearly engraved on his plate in *Nágarì* letters. There is a variety of this ſpecies with leaves purpliſh on both ſides; flowers dark crimſon, calycine petals richly coloured internally, and anthers flat, furrowed, adhering to the top of the filaments: the petals are more than fifteen, leſs pointed and broader than the blue, with little odour.

The true Lotos of *Egypt* is the NYMPHŒA *Nílúfer*, which in *Sanſcrit* has the following names or epithets: PADMA, *Nalina*, *Aravinda*, *Mahotpala*, *Camala*, *Cuſéſhaya*, *Sahaſrapatra*, *Sáraſa*, *Pancéruha*, *Támaraſa*, *Sarasíruha*, *Rájíva*, *Vis'apraſúna*, *Puſhcara*, *Ambhóruha*, *Satapatra*. The new-blown flowers of the roſe-coloured PADMA have a moſt agreeable fragrance; the white and yellow have leſs odour: the blue, I am told, is a native of *Caſhmír* and *Perſia*.

50. CHAMPACA:

SYN. *Chámpéya*, *Hémapuſhpaca*.

VULG. *Champac*, *Champá*.

LINN. *Michelia*.

The delineation of this charming and celebrated plant, exhibited by VAN RHEEDE, is very correct, but rather on too large a ſcale:

no material change can be made in its *natural character* given by LINNÆUS; but, from an attentive examination of his two *ſpecies*, I ſuſpect them to be *varieties* only, and am certain, that his trivial names are merely different ways of expreſſing the ſame word. The ſtrong aromatick ſcent of the gold-coloured *Champac* is thought offenſive to the bees, who are never ſeen on its bloſſoms; but their elegant appearance on the black hair of the *Indian* women is mentioned by RUMPHIUS; and both facts have ſupplied the *Sanſcrit* poets with elegant alluſions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets of the *calyx*, green, oval, concave; the *petals* conſtantly ſix, cream-coloured, fleſhy, concave, with little ſcent; the three *exterior*, inverſe-egged; the three *interior*, more narrow, ſhorter pointed, converging; the *anthers* clubbed, cloſely ſet round the baſe of the imbricated *germs*, and with them forming a cone; the *ſtigmas*, minute, jagged.

Both Mr. MARSDEN and RUMPHIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I ſhould have ſuſpected, that they meant the KÆMPFERIA *Bhúchampac*, if the *Dutch* naturaliſt had not aſſerted, that the plant, which bore it, was a tree reſembling the *Champaca* with yellow

bloſſoms: he probably never had ſeen it; and the *Bráhmens* of this province inſiſt, that it flowers only in paradiſe.

51. DE'VADA'RU:

SYN. *Sacrapádapa, Páribhadraca; Bhadradáru, Duhcilima, Pítadáru, Dáru, Púticáſht'ha.*

VULG. *Dévadár.*

LINN. *Moſt lofty* UNONA.

52. PARNA'SA:

SYN. *Tulaſi, Cat'hinjara, Cut'héraca, Vrindá.*

VULG. *Tulosì, Tulſi.*

LINN. *Holy* OCYMUM?

The *Natural Character* as in LINNÆUS.

See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a ſhrub ſo highly venerated by the *Hindus*, who have given one of its names to a *ſacred* grove of their *Parnaſſus* on the banks of the *Yamunà:* he deſcribes it, however, in general terms, as reſembling another of his *Tolaſſis* (for ſo he writes the word, though *Tulasì* be clearly intended by his *Nágarì* letters); and adds, that *it is the only ſpecies reputed holy, and dedicated to the God* VISHNU. I ſhould, conſequently, have taken it for the *Holy* OCYNUM of LINNÆUS, if its odour, of which that ſpecies is ſaid to be nearly deſtitute, had not been very aromatick and grateful; but it is more

probably a variety of that ſpecies, than of the *Small-flowered*, which reſembles it a little in fragrance: whatever be its *Linnæan* appellation, if it have any, the following are the only remarks that I have yet had leiſure to make on it.

STEM one or two feet high, moſtly incurved above; knotty, and rough, below. *Branchlets* croſs-armed, channelled. *Leaves* oppoſite, rather ſmall, egged, pointed, acutely ſawed; purple veined, beneath; dark, above. *Petiols* dark purple, downy. *Racemes* terminal; *Flowers* verticilled threefold, or fivefold, croſs-armed; *verticils* from ſeven to fourteen; *Peduncles* dark purple, channelled, villous; *bracts* ſeſſile, roundiſh, concave, reflected. *Calyx*, with its upper lip orbicular, deeply concave externally. *Corol* bluiſh purple. The whole plant has a duſky purpliſh hue approaching to *black*, and thence perhaps, like the large *black bee* of this country, it is held ſacred to CRISHNA; though a fable, perfectly *Ovidian*, be told in the *Puránas* concerning the metamorphoſis of the nymph TULASI, who was beloved by the paſtoral God, into the ſhrub, which has ſince borne her name: it may not be improper to add, that the *White* OCYMUM is in *Sanſcrit* called *Arjaca*.

53. PA'TALI:

SYN. *Pátala*, *Amóghà*, *Cáchaſt'hálí*, *P'halé-*

ruhà, *Crĭſhnavrĭntà*, *Cuvérácſhì*. Some read *Móghá* and *Cáláſt'hálí*.

VULG. *Páralá*, *Pàrali*, *Párul*.

LINN. BIGNONIA. *Chelonoides?*

CAL. *Perianth* one-leaved, belled, villous, withering, obſcurely five-angled from the points of the diviſions, five-parted; *diviſions*, roundiſh, pointed, the two loweſt moſt diſtant.

COR. One-petaled, belled. *Tube* very ſhort; *throat*, oblong-belled, gibbous. *Border* five-parted; the *two higher* diviſions reflected, each minutely toothed; convex externally; the *three lower* diviſions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly cloſing the throat. *Nectary*, a prominent rim, ſurrounding the *germ*, obſcurely five-parted.

STAM. *Filaments* four *or five*, incurved, inſerted below the *upper* diviſion of the border, ſhorter than the corol, with the *rudiment* of a fifth *or ſixth*, between two ſhorter than the reſt. *Anthers*, two-cleft, incumbent at obtuſe angles.

PIST. *Germ* oblong-conical. *Style* thread-form, as long as the ſtamens. *Stigma* headed with two folds, often cloſed by viſcidity.

PER. *Capſule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-ſided, pointed, incurved, rather

contorted, diminiſhing at both ends, dotted with aſhy ſpecks, here and there ſlightly prominent, ſtriated; two ſtripes broader, very dark, at right angles with the valves.

REC. A ſeries of hard, broadiſh, woody rings, cloſely ſtrung on two wiry central threads.

SEEDS numerous, *forty-eight* on an average, three-angled, inſerted by one angle in cavities between the rings of the receptacle, into which they are cloſely preſſed by parallel ribs in the four ſides of the capſule; winged on the two other angles with long ſubpellucid membranes, imbricated along the ſides of the receptacle.

Tree rather large. *Stem* ſcabrous.

Branchlets croſs-armed, yellowiſh green, ſpeckled with ſmall white lines. *Leaves* feathered with an odd one; two or three paired, petioled. *Leaflets* oppoſite, egged, pointed, moſt entire, downy on both ſides, veined; older leaflets roughiſh, margined, netted and paler below, daggered. *Petiols* tubercled, gibbous at the baſe; of the paired leaflets, very ſhort; of the odd one, longer. *Stipules*, linear. *Flowers* panicled; *pedicels* oppoſite, moſtly three-flowered; an odd flower ſubſeſſile between the two terminal pedicels. *Corol* externally, light purple above, browniſh purple below, hairy at its convexity; inter-

nally, dark yellow below, amethyſtine above; exquiſitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADE'VA, or the God of Love. The whole plant, except the *root* and *ſtem*, very downy and viſcid. The fruit can ſcarce be called a *ſilique*, ſince the ſeeds are no where affixed to the ſutures; but their *wings* indicate the genus, which might properly have been named *Pteroſpermon*: they are very hard, but encloſe a white ſweet kernel; and their light-coloured ſummits with three dark points, give them the appearance of winged inſects. Before I ſaw the fruit of this lovely plant, I ſuſpected it to be the BIGNO'NIA *Chelonoides*, which VAN RHEEDE calls *Pádri*; and I conceived that barbarous word to be a corruption of *Pátali*: but the pericarp of the true *Pátali*, and the form of the ſeeds, differ ſo much from the *Pádri*, that we can hardly conſider them as *varieties* of the ſame ſpecies; although the ſpecifick character exhibited in the Supplement to LINNÆUS, correſponds very nearly with both plants.

The *Pátali* bloſſoms early in the ſpring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

54. GO'CANT'ACA:

SYN. *Palancaſhá, Icſhugandhá, S'wadanſhtrá, Swáducant'aca, Gócſhuraca, Vanas'rngáta.*

VULG. *Gócſhura, Gókyura, Culpì.*

RHEEDE: *Bahél Chulli.*

LINN. Long-leaved BARLERIA?

CAL. *Perianth* one-leaved, hairy, five-toothed; *upper* tooth, long, incurved, pointed; two *under*, and two lateral, ſhorter, ſubequal, winged with ſubpellucid membranes.

COR. One-petaled, two-lipped. *Tube* flattiſh, curved, protuberant at the mouth. *Upper* lip erect, two-parted, reflected at the ſides, concave in the middle, enclofing the fructification. *Under* lip three-parted, reflected, with two parallel, callous, hiſpid bodies on the center of its convexity; *Diviſions*, inverſe-hearted.

STAM. *Filaments* four, inſerted in the mouth of the tube; connected at their baſe, then ſeparated into pairs and circling round the piſtil; each pair united below, conſiſting of a *long* and a *ſhort* filament. *Anthers* arrowed.

PIST. *Germ* awled; pointed, furrowed, with prominent ſeedlets, ſitting on a glandular pedicel. *Style* thread-form, longer than the ſtamens, incurved above them. *Stigma* ſimple.

PER.

Flowers verticilled; *Corols* blue, or bright vio-

let; center of the *under* lip yellow. *Verticils*, each ſurrounded by ſix *thorns*, very long, diverging, coloured above; under which are the *leaves*, alike verticilled, lanced, acutely ſawed, pubeſcent, interſperſed with briſtles. *Stem* jointed, flattiſh, hairy, reddiſh; furrowed on both ſides; broader at the joints, or above the verticils; *furrows* alternate.

55. SINDHUCA:

SYN. *Sindhuvára, Indraſuriſa, Nirvandi, Indránicà.*

VULG. *Nisinda.*

LINN. Three-leaved VITEX; or *Negundo?*

CAL. *Perianth* five-toothed, beneath, permanent; *toothlets* acute, ſubequal.

COR. One-petaled, grinning; *Tube* funnel-ſhaped, internally villous; *border* two-lipped; *upper* lip broad, concave, more deeply coloured; *under* lip four-cleft; *diviſions*, acute, ſimilar.

STAM. *Filaments* four; *two* ſhorter, adhering to the *Tube*, villous at the baſe. *Anthers* half-mooned.

PIST. *Germ* globular; *Style* thread-form; *Stigma* two-parted, pointed, reflex.

PER. *Berry* (unleſs it be the coat of a naked ſeed) roundiſh, very hard, black, obſcurely furrowed, with the calyx cloſely adhering.

SEEDS from one to four? I never ſaw more than one, as RHEEDE has well deſcribed it.

FLOWERS raceme-panicled; purpliſh or dark blue without, greyiſh within, ſmall. *Racemes* moſtly terminal; ſome pedicels, many-flowered.

STEM diſtinctly four-ſided; *ſides* channelled; jointed, bending. *Stipules* egged, ſcaly, thickiſh, cloſe. *Branchlets* croſs-armed.

The *tube* of the corol is covered internally with a tangle of ſilvery ſilky down, exquiſitely beautiful; more denſe below the *upper* lip.

This charming ſhrub, which ſeems to delight in watery places, riſes to the height of ten or twelve, and ſometimes of twenty, feet; exhibiting a moſt elegant appearance, with rich racemes or panicles lightly diſperſed on the ſummit of its branchlets. On a compariſon of two engravings in RUMPHIUS, and as many in VAN RHEEDE, and of the deſcriptions in both works, I am nearly perſuaded that the SINDHUCA or *Nirgandi*, is the VITEX *Negundo* of LINNÆUS; but it certainly reſembles the *three-leaved* VITEX in its *leaves*, which are oppoſite, egged, acute, petioled; above moſtly *threed*; below moſtly *fived*; paler beneath; rarely ſawed and very ſlightly, but generally entire: they are very aromatick, and pillows are ſtuffed with them, to remove a cold in the head and a head-ach

occaſioned by it. Theſe, I preſume, are the ſhrubs, which BONTIUS calls *Lagondi*, and which he ſeems to conſider as a panacea.

56. CA'RAVE'LLA:

SYN. *Cátillaca, Suſhavì.*

VULG. Beng. *Hurburíya*; Hind. *Carailá.*

LINN. Five-leaved *Cleome?*

CAL. *Perianth* four-leaved, gaping at the baſe, then erect; *leaflets* egg-oblong, concave, downy; deciduous.

COR. Croſs-form. *Petals* four, expanding, *claws* long; *folds* wrinkled.

Nectary, from *ſix* to *twelve* roundiſh, perforated *glands*, girding the gibbous *receptacle.*

STAM. *Filaments* ſix, threadform, hardly differing in length, inſerted on a pedicel below the germ. *Anthers* erect, pointed, furrowed.

PIST. *Germ* erect, linear, long, downy, ſitting on the produced pedicel. *Style* very ſhort. *Stigma* headed, flat, circular.

PER. *Silique* one-celled, two-valved, ſpindle-ſhaped, with protuberant ſeeds; *crowned with the* permanent ſtyle.

SEEDS very many, roundiſh, nodding. *Receptacles* linear, often more than two.

The whole plant, moſt diſtinctly one piece. *Root* whitiſh, with ſcattered capillary fibres. *Stem* herbaceous, pale green, in parts purple, hairy, croſs-armed, produced into a long *raceme*

crowded at the ſummit. *Branchlets*, ſimilar to the ſtem, leaf-bearing; ſimilar, but ſmaller leaves riſing alſo from their axils. *Leaves* fixed, roundiſh-rhomboidal, notched, pointed, hairy, dark green, the lower pairs reſpectively equal, the odd one much larger, ſtrongly ribbed with proceſſes from the petiol-branches, conjoined by the baſis of the ribs, in the form of a ſtarlet; each ray, whitiſh and furrowed within. *Calyx* green. *Petals* white. *Anthers* covered with gold-coloured pollen. *Pedicels* purpliſh. *Bracts* threed, ſimilar to the cauline leaves. The ſenſible qualities of this herb ſeem to promiſe great antiſpaſmodick virtues; it has a ſcent much reſembling *aſſa fœtida*, but comparatively delicate and extremely refreſhing. For pronouncing this *Cleome* the *Cáravélla* of the ancient *Indians*, I have only the authority of RHEEDE, who has exactly written that word in *Malabar* letters: as to his *Bráhmanical* name *Tilóni*, my vocabularies have nothing more like it than *Tilaca*, to which *Cſhuraca* and *Srímat* are the only ſynonyma.

57. NA'GACE'SARA:

SYN. Chámpéya, Céſara; Cánchana, or any other name of *gold*.

VULG. Nagaſar.

LINN. *Iron* MESUA.

To the botanical deſcriptions of this delight-

ful plant, I need only add, that the tree is one of the moſt beautiful on earth, and that the delicious odour of its bloſſoms juſtly gives them a place in the quiver of CA'MADE'VA. In the poem, called *Naiſhadha*, there is a wild, but elegant, couplet, where the poet compares the white of the *Nágacéſara*, from which the bees were ſcattering the pollen of the numerous gold-coloured anthers, to an alabaſter wheel, on which CA'MA was whetting his arrows, while ſparks of fire were diſperſed in every direction. Surely, the genuine appellation of an *Indian* plant ſhould be ſubſtituted for the corrupted name of a *Syrian* phyſician who could never have ſeen it; and, if any trivial name were neceſſary to diſtinguiſh a ſingle ſpecies, a more abſurd one than *iron* could not poſſibly have been ſelected for a flower with petals like ſilver and anthers like gold.

58. S'A'LMALI:

SYN. *Pich'hilá, Púranì, Móchá, St'hiráyuſh.*

VULG. *Semel.*

LIN. Seven-leaved BOMBAX.

59. S'ANA':

SYN. *S'anápuſhpicá, Ghant'áravá.*

VULG. *San*, pronounced *Sun.*

LINN. Ruſhy *Crotalaria.*

CAL. *Perianth* one-leaved, villous, permanent; ſhort below, gibbous on both ſides, with

minute linear tracts. *Upper* teeth, two, lanced, preſſing the banner; *lower* tooth, boat-form, concave, two-gaſhed in the middle, cohering above and below; ſheathing the keel, rather ſhorter than it; pointed.

COR. Boat-form.

Banner, broad, large, acute, rather hearted, with two dark calloſities at the baſe, and with compreſſed ſides, moſtly involving the other parts: a dark line from baſe to point.

Wings inverſe-egg-oblong, with dark callous bodies at their axils, two-thirds of the banner in length.

Keel flattened at the point, nearly cloſed all round to include the fructification, very gibbous below to receive the germ.

STAM. *Filaments* ten, coaleſced, cleft behind, two-parted below; alternately ſhort with linear furrowed erect, and long with roundiſh, *anthers.*

PIST. *Germ* rather awled, flat, villous, at a right angle with the aſcending, cylindrick, downy *Style. Stigma* pubeſcent, concave, open, ſomewhat lipped.

PER. *Legume* pedicelled, ſhort, velvety, turgid, one-celled, two-valved.

SEEDS, from one or two to twelve or more, round-kidney-form, compreſſed.

Flowers deep yellow. *Leaves* alternate, lanced,

paler beneath, keeled; *petiols* very ſhort; *ſtipules*, minute, roundiſh, villous. *Stem* ſtriated.

Threads, called *pavitraca*, from their ſuppoſed *purity*, have been made of *Sana* from time immemorial: they are mentioned in the laws of MENU.

The *retuſe-leaved* CROTALARIA, which VAN RHEEDE by miſtake calls *Schama Puſpi*, is cultivated, I believe, for the ſame purpoſe. RUMPHIUS had been truly informed, that threads for nets were made from this genus in *Bengal*: but he ſuſpected the information to be erroneous, and thought that the perſons who conveyed it, had confounded the *Crotalaria* with the *Capſular* CORCHORUS: ſtrong ropes and canvas are made of its macerated bark.

The *Jangal-ſan*, or a variety of the *watery* CROTALARIA, has very beautiful flowers, with a greeniſh white banner, purple-ſtriped, wings, bright violet: *ſtem*, four-angled, and four-winged; *leaves* egged, obtuſe, acute at the baſe, curled at the edges, downy; *ſtipules*, two, declining, mooned, if you chuſe to call them ſo, but irregular, and acutely pointed. In all the *Indian* ſpecies, a difference of ſoil and culture occaſion varieties in the flower and fructification.

60. JAYANTI':

SYN. *Jayá, Tercárì, Nádéyì, Vaïjayanticá.*

VULG. *Jainti, Jábì*; ſome ſay, *Aranì.*

RHEEDE. *Kedangu.*

LINN. ÆSCHYNOMENE *Seſban.*

CAL. *Perianth* one-leaved, rather belled, five-cleft; *toothlets*, awled, erect, ſubequal, more diſtant on each ſide of the awning; permanent.

COR. Boat-form.

Awning very broad, rather longer than the wings, inverſe-hearted, quite reflected ſo as to touch the calyx; waved on the margin; furrowed at the baſe internally, with two converging hornlets, fronting the aperture of the keel, gibbous below, awled upwards, acute, erect, within the wings. *Wings* oblong, clawed, narrower above, obtuſe, ſpurred below, embracing the keel and the hornlets of the awning.

Keel compreſſed, encloſing the fructification, inflected nearly in a right angle, gaſhed below and above the flexure; each diviſion hatchet-form; beautifully ſtriated.

STAM. *Filaments* ſimple and nine-cleft, inflected like the keel; the *ſimple* one curved at the baſe. *Anthers* oblong, roundiſh.

PIST. *Germ* compreſſed, linear, erect as high as the flexure of the filaments with viſible

partitions. *Style* nearly at a right angle with the germ, awled, inflected like the ſtamen. *Stigma* rather headed, ſomewhat cleft, pellucid.

PER. *Legume* very long, ſlender, wreathed when ripe, ſmooth at the valves, but with ſeeds rather protuberant, many-parted, terminated with a hard ſharp point.

SEEDS oblong, rather kidney-ſhaped, ſmooth, ſlightly affixed to the ſuture, ſolitary.

Stem arboreſcent, rather knotty. *Leaves* feathered, pairs from nine to fifteen, or more, often alternate; *leaflets* oblong, end-nicked, ſome with an acute point, dark green above, paler beneath, with a gibboſity at the inſertion of the petiols; ſleeping, or collapſing, towards night. *Racemes* axillary; *pedicels* with a double curvature or line of beauty; *flowers* ſmall, ſix or ſeven; varying in colour; in ſome plants, wholly yellow; in others, with a blackiſh-purple awning yellow within, and dark yellow wings tipped with brown; in ſome with an *awning* of the richeſt orange-ſcarlet externally, and internally of a bright-yellow; *wings* yellow, of different ſhades; and a keel pale below, with an exquiſite changeable light purple above, ſtriated in elegant curves. The whole plant is inexpreſſibly beautiful, eſpecially in the colour of

the buds and leaves, and the grace of all the curves, for there is no proper angle in any part of it. The *Brahmens* hold it ſacred: VAN RHEEDE ſays, that they call it *Cananga*; but I never met with that word in *Sanſcrit:* it has parts like an *Hedyſarum*, and the air of a *Cytiſus*.

61. PALA'SA:

SYN. *Cinſuca*, *Parna*, *Vátapót'ha*.

VULG. *Palás*, *Plás*, *Dhác*.

KOEN. *Butea* frondoſa.

CAL. *Perianth* belled, two-lipped; *upper* lip broader, obſcurely end-nicked; *under* lip three-cleft, downy; permanent.

COR. Boat-form.

Awning reflected, hearted, downy beneath; ſometimes, pointed.

Wings lanced, aſcending, narrower than the keel.

Keel, as long as the wings, two-parted below, half-mooned, aſcending.

STAM. *Filaments* nine and one, aſcending, regularly curved. *Anthers* linear, erect.

PIST. *Germ* pedicelled, oblongiſh, downy.

Style awled, about as long as the ſtamens. *Stigma* ſmall, minutely cleft.

PER. *Legume* pedicelled, oblong, compreſſed, depending.

SEED one, toward the apex of the pericarp, flat, ſmooth, oval-roundiſh.

Flowers raceme-faſcicled, large, red, or *French* ſcarlet, ſilvered with down.

Leaves threed, petioled; *leaflets* entire, ſtipuled, large, rhomboïdal; the *lateral* ones unequally divided; the *terminal* one, larger, equally biſſected; brightly verdant. A *perfect* deſcription of the *arboreſcent* and the *twining* PALA'SA has been exhibited in the laſt volume, with a full account of its beautiful red *gum*; but the ſame plant is here ſhortly deſcribed from the life, becauſe few trees are conſidered by the *Hindus* as more venerable and holy. The *Paláſa* is named with honour in the *Védas*, in the laws of MENU, and in *Sanſcrit* poems, both ſacred and popular; it gave its name to the memorable *plain* called *Pláſſey* by the vulgar, but properly *Paláſi*; and, on every account, it muſt be hoped, that this noble plant will retain its ancient and claſſical appellation. A grove of *Paláſas* was formerly the principal ornament of *Críſhnanagar*, where we ſtill ſee the trunk of an aged tree near ſix feet in circumference. This genus, as far as we can judge from written deſcriptions, ſeems allied to the *Niſſolia*.

62. CARANJACA:

SYN. *Chirabilva*, *Nactamála*, *Caraja*.

VULG. *Caranja*.

RHEEDE: *Caranſchi*, 6 H. M. tab. 3.

CAL. *Perianth* one-leaved, cup-form, obſcurely five-toothed, or ſcalloped, beaked.

COR. Boat-form.

Awning broad, end-nicked, ſtriated, rather ſpirally inflected, with two calloſities at its baſe.

Wings oblong, of the ſame length with the awning.

Keel rather ſhorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the baſe, and diſcovering a tenth cloſe to the ſtyle. *Anthers* egged, erect.

PIST. *Germ* above, oblong, downy. *Style* incurved at the top. *Stigma* rather headed.

PER. *Legume* moſtly one-ſeeded, thick, rounded above, flattiſh, beaked below.

SEED oblong-roundiſh, rather kidney-form.

Racemes axillary. *Awning* pale; *wings* violet. *Leaves* feathered with an odd one, moſtly two-paired; *leaflets* egg-oblong, pointed, keeled, ſhort-petioled; browniſh on one ſide, pale on the other. *Common petiol* gibbous at its baſe. The *ſeed* yields an oil ſuppoſed to be a cure for the moſt inveterate ſcabies.

63. ARJUNA:

SYN. *Nadiſarja, Virataru, Indradru, Catubha.*

VULG. *Jaral.*

RHEEDE. *Adamboe*; 4 H. M. *tab.* 20, 21, 22.

LINN. *Beautiful* MUNCHHAUSIA?

KOEN. *Queen's-flower* LAGERSTROEMIA?

CAL. *Perianth* one-leaved, ſix-cleft, top-ſhaped, furrowed, with protuberant ridges, downy, permanent; *diviſions*, coloured, with points reflected.

COR. *Petals* ſix, roundiſh, ſomewhat notched, expanding, wavy; *claws* ſhort, inſerted in the calyx.

STAM. *Filaments* coloured, numerous, capillary ſhortiſh, obſcurely conjoined in ſix parcels, one to each *diviſion* of the calyx; *Anthers* thick, incumbent, roundiſh, kidney-ſhaped.

PIST. *Germ* above, egged. *Style* coloured, longiſh, thread-form, incurved. *Stigma* obtuſe.

PER. *Capſule* egged, ſix-celled, ſix-valved.

SEEDS numerous.

Panicles, racemed, terminal, erect. *Flowers* violet or light purple, in the higheſt degree beautiful. *Leaves* alternate, leathery, ſome oppoſite, egg-oblong, ſtipuled, moſt entire, ſhort-petioled, ſmooth, paler beneath. *Branches* round and ſmooth: I have ſeen a ſingle panicle, waving near the ſummit of the tree, covered with bloſſoms, and as large as a milk-maid's garland. The *timber* is uſed for the building of ſmall boats.

64. VANDA′:

SYN. *Vrĭcſhádanì*, *Vrĭcſharuhá*, *Jívanticá*.

VULG. *Bándà, Perſárà, Peraſárà.*

Theſe names, like the *Linnæan*, are applicable to all *paraſite* plants.

LINN. Retuſe-leaved EPIDENDRUM?

CAL. *Spathes*, minute, ſtraggling.

COR. *Petals* five, diverging, oval-oblong, obtuſe, wavy; the two loweſt larger; the three higheſt, equal, bent towards the nectary.

Nectary central, rigid: *Mouth* gaping oblique: *Upper lip* ſhorter, three-parted, with a poliſhed honey-cup; *under lip*, concave in the middle, keeled above, with two ſmaller cavities below; two proceſſes at the *baſe*, incurved, hollow, oval-pointed, converging, honey-bearing.

STAM. *Filaments* very ſhort. *Anthers* round, flattiſh, margined, covered with a lid, eaſily deciduous from the *upper* lip of the nectary.

PIST. *Germ* beneath, long, ribbed, contorted with curves of oppoſite flexure. *Style* very ſhort, adhering to the *upper* lip. *Stigma* ſimple.

PER. *Capſule* oblong-conick, wreathed, ſix-keeled, each with two ſmaller keels, three-celled, crowned with the dry corol.

SEEDS innumerable like fine dust, affixed to the *Receptacle* with extremely fine hairs, which become thick wool.

Scapes incurved, ſolitary, from the cavity of the leaf, at moſt ſeven-flowered: pedicels alter-

nate. *Petals* milk-white externally, tranſparent; brown within, yellow-ſpotted. *Upper* lip of the nectary ſnow-white; *under* lip, rich purple or light crimſon ſtriated at the baſe, with a bright yellow gland, as it ſeems, on each proceſs. The flowers gratefully fragrant and exquiſitely beautiful, looking as if compoſed of ſhells or made of enamel; criſp, elaſtick, viſcid internally. *Leaves* ſheathing, oppoſite, equally curved, rather fleſhy, ſword-form, retuſe in two ways at the ſummit, with one acute point. *Roots* fibrous, ſmooth, flexible; ſhooting even from the top of the leaves. This lovely plant attaches itſelf chiefly to the higheſt *Amras* and *Bilvas*; but it is an air-plant, and lives in a pot without earth or water: its leaves are excavated upwards, to catch and retain dew. It moſt reſembles the firſt and ſecond *Maravaras* of VAN RHEEDE in its roots, leaves, and fruit, but rather differs from them in its infloreſcence. Since the paraſites are diſtinguiſhed by the trees, on which they moſt commonly grow, this may in *Sanſcrit* be called *Amaravandà*; and the name *Baculavandà* ſhould be applied to the *Loranthus*; while the *Viſcum* of the Oak, I am told, is named *Vandà* ſimply and tranſcendently, the *Vandáca*, or Oak, being held ſacred.

65. A'MALACI':

SYN. *Tiſhyap'halá*, *Amrĭtá*, *Vayaſt'há*.

VULG.

LINN. PHYLLANTHUS *Emblicá*

66. GAJAPIPPALI`:

SYN. *Caripippali*, *Capiballi*, *Colaballī*, *S'rēyas'i*, *Vas'ira*. Some add, *Chavicá* or *Chavya*, but that is named, in the *Amaracóſh*, as a diſtinct plant, vulgarly *Chava* or *Chayi*.

VULG. *Pippal-j'hanca*, *Maidah*.

Male Flowers.

CAL. *Common Perianth* four-leaved; *leaflets*, roundiſh, concave; the two exterior, oppoſite, ſmaller; containing from *eight* to *fourteen* florets. *Partial calyx*, none.

COR. None. *Nectary*, many yellow glands on the pedicel of the filaments.

STAM. *Filaments* from eight to eighteen in each floret, connected by a ſhort villous pedicel, threadform, very hairy. *Anthers* large, netted, irregular, inflated, containing the pollen.

PIST. Rudiments of a *germ* and *ſtyle*, withering.

Female Flowers.

CAL. *Common Perianth* as in the male, but ſmaller; containing from ten to twelve florets. *Partial calyx*, none; unleſs you aſſume the corol.

COR. Many-petaled, belled. *Petals* erect, lance-linear, fleſhy, covered within, and externally with white hairs. *Nectary*, yellow glands ſprinkling the receptacle.

PIST. *Germ* oval. *Style* cylindrick, curved at the baſe. *Stigma* headed.

PER. *Berry* globular, one-ſeeded.

SEED, ſpherical, ſmooth.

Flowers umbelled, yellow from their anthers. *Leaves* moſtly oblong-lanced, but remarkably varying in ſhape, alternate. Both flowers and fruit have an agreeable ſcent of lemon-peel; and the berries, as a native gardener informs me, are uſed as a ſpice or condiment: it was from him that I learned the *Sanſcrit* name of the plant; but as *balli* means a *creeper*, and as the *Pippal-jhanca* is a tree perfectly able to ſtand without ſupport, I ſuſpect in ſome degree the accuracy of his information; though I cannot account for his uſing a *Sanſcrit* word without being led to it, unleſs he had acquired at leaſt traditional knowledge. It might be referred, from the imperfect mixed flower, to the twenty-third claſs.

67. SA'CO'TA'CA:

SYN.

VULG. *Sy'ura*, or *Syaura*.

KOEN. *Roughleaved Trophis?*

MALE.

CAL. *Common* imbricated; *leaflets* ſix or eight, egged, acute, ſmall, expanding, withering, containing generally from five to ſeven flowerets. *Partial* four-parted; *diviſions* egged, expanded, villous.

COR. None, unleſs you aſſume the calyx.

STAM. *Filaments* moſtly four, (in ſome, three; in one, five) awled, fleſhy, rather compreſſed, ſpreading over the diviſions of the calyx, and adhering to them at the point. *Anthers* double, folded.

The *buds* elaſtick, ſpringing open on a touch.

FEMALE.

CAL. Four-parted; *diviſions* egged, concave, pointed, permanent, propped by two ſmall *bracts*; unleſs you call them the calyx.

COR. None; unleſs you give the *calyx* that name.

PIST. *Germ* roundiſh. *Style* very ſhort, cylindrick. *Stigma* long, two-parted, permanent.

PER. *Berry* one-ſeeded, navelled, ſmooth, ſomewhat flattened.

SEED globular, arilled.

LEAVES various, ſome inverſe-egged, ſome oblong, ſome oval, pointed, irregularly notched, alternate (ſome oppoſite), crowded, criſp, very rough veined, and paler beneath, ſmoother

and dark above. *Berry*, deep yellow. The *Pandits* having only obſerved the *male* plant, inſiſt that it bears no fruit. *Female* flowers axillary, from one to four or five in an axil.

68. VIRANA:

SYN. *Víratara.*

VULG. *Béná, Gándár, Cata.*

RETZ. *Muricated* ANDROPOGON.

ROXB. *Aromatick* ANDROPOGON.

The root of this uſeful plant, which CA'LIDA'S calls *uſ'íra*, has nine other names thus arranged in a *Sanſcrit* verſe:

Abhaya, Nalada, Sévya, Amrĭnála, Jalás'aya,
Lámajjaca, Laghulaya, Avadáha, Iſhtacápat'ha.

It will be ſufficient to remark, that *Jaláſaya* means *aquatick*, and that *Avadáha* implies a power of *allaying feveriſh heat*; for which purpoſe the root was brought by GAUTAMI' to her pupil SACONTAL'A: the ſlender fibres of it, which we know here by the name of *C'has* or *Khaſkhas*, are moſt agreeably aromatick, when tolerably freſh; and among the innocent luxuries of this climate, we may aſſign the firſt rank to the coolneſs and fragrance, which the large hurdles or ſcreens in which they are interwoven, impart to the hotteſt air, by the means of water daſhed through them; while the ſtrong ſouthern wind ſpreads the ſcent before it, and the quick evaporation contributes to cool the atmo-

ſphere. Having never ſeen the freſh plant, I gueſſed from the *name* in VAN RHEEDE, and from the *thin roots*, that it was the *Aſiatick* ACORUS; but a drawing of Dr. ROXBURGH's has convinced me, that I was miſtaken.

69. SAMI`:

SYN. *Sactu-p'halá*, *S'ivá.*

VULG. *Sáën*, *Bábul.*

LINN. *Farneſian* MIMOSA.

Thorns double, white, black-pointed, ſtipular. *Leaves* twice-feathered; firſt, in three or four pairs; then in pairs from fourteen to ſixteen. *Spikes* globular, with ſhort peduncles; *yellow*, perfuming the woods and roads with a rich aromatick odour. A minute *gland* on the petiols below the leaflets. *Wood*, extremely hard, uſed by the *Bráhmens* to kindle their ſacred fire, by rubbing two pieces of it together, when it is of a proper age and ſufficiently dried. *Gum* ſemi-pellucid. *Legumes* rather ſpindle-ſhaped, but irregular, curved, acutely pointed, or daggered, with twelve or fourteen ſeeds rather prominent, gummy within. *Seeds* roundiſh, compreſſed. The gum of this valuable plant is more tranſparent than that of the *Nilotick* or *Arabian* ſpecies; which the *Arabs* call *Ummu'lghílán*, or Mother of Serpents, and the *Perſians*, by an eaſy corruption, *Mughílàn*.

SAMI'RA means a ſmall *Samì*; but I cannot learn to what ſpecies that diminutive form is applied.

LAJJA'RU (properly *Lajjálu*) ſignifies *baſhful*, or *ſenſitive*, and appears to be the word engraved on a plate in the *Malabar* Garden; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *ſwimming* MIMOSA, with *ſenſitive* leaves, root encloſed in a ſpungy cylinder, and flowerets with only ten filaments. LINNÆUS, by a mere ſlip, has referred to this plant as his *Dwarf* ÆSCHYNOMENE; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjálu*, is given by the *Pandits* to the *Modeſt* MIMOSA.

70. CHANDRACA:

SYN. *Chandrapuſhpa.*

VULG. *Ch'hòta Chánd*, or *Moonlet.*

RHEEDE: *Sjouanna Amelpodi*, 6 H. M. t. 47.

LINN. *Serpent* OPHIOXYLUM.

CAL. *Perianth*, five-parted, ſmall, coloured, erect, permanent: *diviſions*, egged, acutiſh.

COR. *Petal*, one. *Tube* very long in proportion; jointed near the middle, gibbous from the encloſed anthers; above them, rather funnel-form. *Border* five-parted; *diviſions*, inverſe-egged, wreathed.

PIST. *Germ* above, roundiſh. *Style* thread-

form. *Stigma* irregularly headed; with a circular pellucid baſe, or *nectary*, extremely viſcid.

PER. *Berry* moſtly twinned, often ſingle, roundiſh, ſmooth, minutely pointed, one-ſeeded.

SEED on one ſide flattiſh, or concave; on the other, convex.

Flowers faſcicled. *Bracts* minute, egged, pointed, coloured. *Tube* of the corol, light purple; *border*, ſmall, milkwhite. *Calyx*, firſt pale pink, then bright carmine. *Petiols*, narrow-winged. *Leaves* oblong-oval, pointed, nerved, dark and gloſſy above; moſtly threefold, ſometimes paired, often four-fold near the ſummit; *margins* wavy. Few ſhrubs in the world are more elegant than the *Chandra*, eſpecially when the vivid carmine of the *Perianth* is contraſted not only with the milkwhite corol, but with the rich green *berries*, which at the ſame time embelliſh the faſcicle: the mature berries are black, and their pulp light purple. The *Bengal* peaſants aſſure me, as the natives of *Malabar* had informed RHEEDE, that the *root* of this plant ſeldom fails to cure animals bitten by ſnakes, or ſtung by ſcorpions; and, if it be the plant, ſuppoſed to aſſiſt the *Nacula*, or VIVERRA *Ichneumon*, in his battles with ſer-

pents, its *nine* ſynonyma have been ſtrung together in the following diſtich:

Náculí, Suraſá, Ráſná, Sugandhá, Gandhanáculí,
Náculéſhtá, Bhujangácſhí, Ch'hatricá, Suvahá, nava.

The vulgar name, however, of the ichneumon-plant is *Ráſan*, and its fourth *Sanſcrit* appellation ſignifies *well-ſcented*; a quality which an ichneumon alone could apply to the *Ophioxylum*; ſince it has a ſtrong, and rather a fetid, odour: the *fifth* and *ſixth* epithets, indeed, ſeem to imply that its ſcent is agreeable to the *Nacula*; and the *ſeventh* (according to the comment on the *Amaracóſh*), that it is offenſive to ſnakes. It is aſſerted by ſome, that the *Ráſan* is no other than the Rough *Indian* ACHYRANTHES, and by others, that it is one of the *Indian* ARISTO'LOCHIAS. From reſpect to LINNÆUS, I leave this genus in his *mixed* claſs; but neither my eyes, nor far better eyes than mine, have been able to diſcover its male flowers; and it muſt be confeſſed, that all the deſcriptions of the *Ophioxylum*, by RUMPHIUS, BURMAN, and the great botaniſt himſelf, abound with erroneous references, and unaccountable overſights.

71. PIPPALA:

SYN. *Bódhi-druma, Chala-dalá, Cunjarás'anas, Anwat'tha.*

VULG. *Pippal.*

LINN. *Holy* FICUS: but the three following are alſo thought *holy*. *Fruit* ſmall, round, axillary, ſeſſile, moſtly twin. *Leaves* hearted, ſcalloped, gloſſy, daggered; *petiols* very long; whence it is called *chaladala*, or the tree *with tremulous leaves.*

72. UDUMBARA:

SYN. *Jantu-p'hala, Yajnyánga, Hémadugdhaca.*

VULG. *Dumbar.*

LINN. *Racemed* FICUS.

Fruit peduncled, top-ſhape, navelled, racemed. *Leaves* egg-oblong, pointed, ſome hearted, obſcurely ſawed, veined, rough above, netted beneath. VAN RHEEDE has changed the *Sanſcrit* name into *Roembadoe:* it is true, as he ſays, that minute *ants* are hatched in the ripe fruit, whence it is named *Jantu-p'hala*; and the *Pandits* compare it to the *Mundane Egg.*

73. PLACSHA:

SYN. *Jati, Parcatí.*

VULG. *Pácari, Pácar.*

LINN. *Indian* FICUS citron-leaved; but all four are *Indian.*

Fruit ſeſſile, ſmall, moſtly twin, crouded, whitiſh.

Leaves oblong, hearted, pointed, with very long ſlender petiols.

74. VATA:

SYN. *Nyagródha, Bahupát.*

VULG. *Ber.*

LINN. *Bengal* FICUS, but all are found in this province, and none peculiar to it.

Fruit roundiſh, blood-red, navelled, moſtly twin, ſeſſile. *Calyx* three-leaved, imbricated.

Leaves ſome hearted, moſtly egged, obtuſe, broadiſh, moſt entire, *petiols* thick, ſhort; branches radicating.

The *Sanſcrit* name is given alſo to the *very large* FICUS *Indica*, with radicating branches, and to ſome other varieties of that ſpecies. VAN RHEEDE has by miſtake transferred the name *Aſwatt'ha* to the *Placſha*, which is never ſo called.

75. CARACA:

SYN. *Bhauma, Ch'hatráca.*

VULG.

LINN. FUNGUS *Agarick.*

This and the *Phallus* are the only fungi, which I have yet ſeen in *India:* the ancient *Hindus* held the fungus in ſuch deteſtation, that YAMA, a legiſlator, ſuppoſed now to be the

judge of departed ſpirits, declares " thoſe, who " eat muſhrooms, whether ſpringing from the " ground or growing on a tree, fully equal in " guilt to the ſlayers of *Bráhmens*, and the moſt " deſpicable of all deadly ſinners."

76. TA'LA:

SYN. *Trĭnarájan.*

VULG. *Tál, Palmeira.*

LINN. BORASSUS.

This magnificent palm is juſtly entitled the king of its order, which the *Hindus* call *trĭna druma*, or graſs trees. VAN RHEEDE mentions the bluiſh gelatinous, pellucid ſubſtance of the young *ſeeds*, which, in the hot ſeaſon, is cooling, and rather agreeable to the taſte; but the liquor extracted from the tree, is the moſt ſeducing and pernicious of intoxicating vegetable juices: when juſt drawn, it is as pleaſant as *Pouhon* water freſh from the ſpring, and almoſt equal to the beſt mild *Champaigne*. From this liquor, according to RHEEDE, ſugar is extracted; and it would be happy for theſe provinces, if it were always applied to ſo innocent a purpoſe.

77. NA'RICE'LA:

SYN. *Lángalin.*

VULG. *Nárgíl, Nárjìl.*

LINN. *Nut-bearing* Cocos.

Of a palm ſo well known to *Europeans*, little more needs be mentioned than the true *Aſiatick*

name: the water of the young fruit is neither ſo copious, nor ſo tranſparent and refreſhing, in *Bengal*, as in the iſle of *Hinzuan*, where the natives, who uſe the unripe nuts in their cookery, take extreme care of the trees.

78. GUVA'CA:

SYN. *Ghónt'á*, *Púga*, *Cramuca*, *Capura*.

VULG. *Supyári*.

LINN. ARECA *Catechu*.

The trivial name of this beautiful palm having been occaſioned by a groſs error, it muſt neceſſarily be changed; and *Guváca* ſhould be ſubſtituted in its place. The inſpiſſated juice of the MIMOSA *C'hadira* being vulgarly known by the name of *Cat'h*, that vulgar name has been changed by *Europeans* into *Catechu*; and becauſe it is chewed with thin ſlices of the *Udvéga*, or *Areca*-nut, a ſpecies of this palm has been diſtinguiſhed by the ſame ridiculous corruption.

كتاب
شكرستان
در نحوي زبان پارسي
تصنيف
يونس اوكسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

THE

PREFACE.

THE Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who might open their treaſures to his countrymen, and diſplay their beauties to the light; but if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of

cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Aſiatick writings, and others will not be convinced that there is any thing valuable in them; ſome pretend to be buſy, and others are really idle; ſome deteſt the Perſians, becauſe they believe in Mahomed, and others deſpiſe their language, becauſe they do not underſtand it: we all love to excuſe, or to conceal, our ignorance, and are ſeldom willing to allow any excellence beyond the limits of our own attainments: like the ſavages, who thought that the ſun roſe and ſet for them alone, and could not imagine that the waves, which ſurrounded their iſland, left coral and pearls upon any other ſhore.

Another obvious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned: the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhewn more as objects of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement

through our part of the world, the works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention.

But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in its progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the minute reſearches of verbal criticiſm; like men who diſcover a precious mine, but inſtead of ſearching for the rich ore, or for gems, amuſe themſelves with collecting ſmooth pebbles and pieces of cryſtal. Others miſtook reading for learning, which ought to be carefully diſtinguiſhed by every man of ſenſe, and were ſatisfied with running over a great number of manuſcripts in a ſuperficial manner, without condeſcending to be ſtopped by their difficulty, or to dwell upon their beauty and elegance. The reſt have left nothing more behind them than grammars and dictionaries; and though they deſerve the praiſes due to unwearied pains and induſtry, yet they would, perhaps, have gained a more ſhining reputation, if they had contributed to beautify and enlighten the vaſt temple of learning, inſtead of ſpending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into diſcredit, than the total inſenſibility of commentators and criticks to the beauties of the authors whom they profeſs to illuſtrate: few of them ſeem to have received the ſmalleſt pleaſure from the moſt elegant compoſitions, unleſs they found ſome miſtake of a tranſcriber to be corrected, or ſome eſtabliſhed reading to be changed, ſome obſcure expreſſion to be explained, or ſome clear paſſage to be made obſcure by their notes.

It is a circumſtance equally unfortunate, that men of the moſt refined taſte and the brighteſt parts are apt to look upon a cloſe application to the ſtudy of languages as inconſiſtent with their ſpirit and genius: ſo that the ſtate of letters ſeems to be divided into two claſſes, men of learning who have no taſte, and men of taſte who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his ſtyle, and the wonderful variety of his talents, acknowledges the beauty of the Perſian images and ſentiments, and has verſified a very fine paſſage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Aſiatick languages to his other acquiſitions, we ſhould by this time have ſeen the poems and hiſtories of Perſia in an

European dreſs, and any other recommendation of them would have been unneceſſary.

But there is yet another cauſe which has operated more ſtrongly than any before mentioned towards preventing the riſe of oriental literature; I mean the ſmall encouragement which the princes and nobles of Europe have given to men of letters. It is an indiſputable truth, that learning will always flouriſh moſt where the ampleſt rewards are propoſed to the induſtry of the learned; and that the moſt ſhining periods in the annals of literature are the reigns of wiſe and liberal princes, who know that fine writers are the oracles of the world, from whoſe teſtimony every king, ſtateſman, and hero muſt expect the cenſure or approbation of poſterity. In the old ſtates of Greece the higheſt honours were given to poets, philoſophers, and orators; and a ſingle city (as an eminent writer * obſerves) in the memory of one man, produced more numerous and ſplendid monuments of human genius than moſt other nations have afforded in a courſe of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whoſe works remain to the preſent

* Aſcham.

age the models of taſte and elegance; and the writers, whom Auguſtus protected, brought their compoſition to a degree of perfection, which the language of mortals cannot ſurpaſs. Whilſt all the nations of Europe were covered with the deepeſt ſhade of ignorance, the Califs in Aſia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkiſh Sultan, who drove the Greeks from Conſtantinople, was a patron of literary merit, and was himſelf an elegant poet. The illuſtrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light ſucceeded the gloom which ignorance and ſuperſtition had ſpread through the weſtern world. But that light has not continued to ſhine with equal ſplendour; and though ſome ſlight efforts have been made to reſtore it, yet it ſeems to have been gradually decaying for the laſt century: it grows very faint in Italy; it ſeems wholly extinguiſhed in France; and whatever ſparks of it remain in other countries are confined to the cloſets of humble and modeſt men, and are not general enough to have their proper influence.

The nobles of our days conſider learning as a ſubordinate acquiſition, which would not be conſiſtent with the dignity of their fortunes,

and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would give, peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures, or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſo little encouragement, ſtill leſs can be expected for that branch of it, which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called *The Bed of Roſes*, with an uſeful but inelegant tranſlation, lived obſcurely in Holland, and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his dictionary of the Aſiatick languages

is, perhaps, the moſt laborious compilation that was ever undertaken by any ſingle man; but he complains in his preface that his patrimony was exhauſted by the great expence of employing and ſupporting a number of writers and printers, and of raiſing a new preſs for the oriental characters. M. d'Herbelot, indeed, received the moſt ſplendid reward of his induſtry: he was invited to Italy by Ferdinand II. duke of Tuſcany, who entertained him with that ſtriking munificence which always diſtinguiſhed the race of the Medici: after the death of Ferdinand, the illuſtrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and ſpent the remainder of his days in an honourable and eaſy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuſcany; and Chriſtian VII. was reſerved to be the protector of the eaſtern muſes in the preſent age.

Since the literature of Aſia was ſo much neglected, and the cauſes of that neglect were ſo various, we could not have expected that any ſlight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have perſiſted in deſpiſing it, if they had not been animated by the moſt powerful incentive that can influence the mind of man: intereſt was the magick wand which

brought them all within one circle; intereſt was the charm which gave the languages of the Eaſt a real and ſolid importance. By one of thoſe revolutions, which no human prudence could have foreſeen, the Perſian language found its way into India; that rich and celebrated empire, which, by the flouriſhing ſtate of our commerce, has been the ſource of incredible wealth to the merchants of Europe. A variety of cauſes, which need not be mentioned here, gave the Engliſh nation a moſt extenſive power in that kingdom: our India company began to take under their protection the princes of the country, by whoſe protection they gained their firſt ſettlement; a number of important affairs were to be tranſacted in peace and war between nations equally jealous of one another, who had not the common inſtrument of conveying their ſentiments; the ſervants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whoſe fidelity they could not depend; and it was at laſt diſcovered, that they muſt apply themſelves to the ſtudy of the Perſian language, in which all the letters from the Indian princes were written. A few men of parts and taſte, who reſided in Bengal, have

ſince amuſed themſelves with the literature of the Eaſt, and have ſpent their leiſure in reading the poems and hiſtories of Perſia; but they found a reaſon in every page to regret their ignorance of the Arabick language, without which their knowledge muſt be very circumſcribed and imperfect. The languages of Aſia will now, perhaps, be ſtudied with uncommon ardour; they are known to be uſeful, and will ſoon be found inſtructive and entertaining; the valuable manuſcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and ſentiments of the eaſtern nations will be perfectly known; and the limits of our knowledge will be no leſs extended than the bounds of our empire.

It was with a view to facilitate the progreſs of this branch of literature, that I reduced to order the following inſtructions for the Perſian language, which I had collected ſeveral years ago; but I would not preſent my grammar to the publick till I had conſiderably enlarged and improved it: I have, therefore, endeavoured to lay down the cleareſt and moſt accurate rules, which I have illuſtrated by ſelect examples from the moſt elegant writers; I have carefully compared my work with every compoſition of the ſame nature that has fallen into my hands; and though on ſo general a ſubject I muſt have

made ſeveral obſervations which are common to all, yet I flatter myſelf that my own remarks, the diſpoſition of the whole book, and the paſſages quoted in it, will ſufficiently diſtinguiſh it as an original production. Though I am not conſcious that there are any eſſential miſtakes or omiſſions in it, yet I am ſenſible that it falls very ſhort of perfection, which ſeems to withdraw itſelf from the purſuit of mortals, in proportion to their endeavours of attaining it; like the taliſman in the Arabian tales, which a bird carried from tree to tree as often as its purſuer approached it. But it has been my chief care to avoid all the harſh and affected terms of art which render moſt didactick works ſo tedious and unpleaſant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into thoſe ſubjects which have already been ſo elegantly diſcuſſed by the moſt judicious philoſopher*, the moſt learned divine†, and the moſt laborious ſcholar of the preſent age‡.

It was my firſt deſign to prefix to the grammar a hiſtory of the Perſian language from the

* See Hermes.

† A ſhort Introduction to Engliſh Grammar.

‡ The grammar prefixed to the Dictionary of the Engliſh Language.

time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the claſſical writers of Perſia; but as thoſe additions would have delayed the publication of the grammar, which was principally wanted, I thought it adviſable to reſerve them for a ſeparate volume, which the publick may expect in the courſe of the enſuing winter. I have made a large collection of materials for a general hiſtory of Aſia, and for an account of the geography, philoſophy, and literature of the eaſtern nations, all which I propoſe to arrange in order, if my more ſolid and more important ſtudies will allow me any intervals of leiſure *.

I cannot forbear acknowledging in this place the ſignal marks of kindneſs and attention, which I have received from many learned and noble perſons; but General Carnac has obliged me the moſt ſenſibly of them, by ſupplying me with a valuable collection of Perſian manuſcripts on every branch of eaſtern learning, from which many of the beſt examples in the following grammar are extracted. A very learned Profeſſor † at Oxford has promoted my ſtudies with that candour and benevolence

* See the *Hiſtory of the Perſian Language*, a *Deſcription of Aſia*, and a *Short Hiſtory of Perſia*, publiſhed with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

which ſo eminently diſtinguiſh him; and many excellent men that are the principal ornaments of that univerſity have conferred the higheſt favours on me, of which I ſhall ever retain a grateful ſenſe: but I take a ſingular pleaſure in confeſſing that I am indebted to a foreign nobleman* for the little knowledge which I have happened to acquire of the Perſian language; and that my zeal for the poetry and philology of the Aſiaticks was owing to his converſation, and to the agreeable correſpondence with which he ſtill honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Perſian language, and upon the advantages which the learner may expect from it. When the ſtudent can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruſe the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with thoſe that deviate from the common form, as they will be inſenſibly learned in a ſhort courſe of reading. By this time he will find a dictionary neceſſary, and I hope he will believe me, when I aſſert from a long experience, that,

* Baron Reviski.

whoever poſſeſſes the admirable work of Meninſki, will have no occaſion for any other dictionary of the Perſian tongue. He may proceed by the help of this work to analyſe the paſſages quoted in the grammar, and to examine in what manner they illuſtrate the rules; in the mean time he muſt not neglect to converſe with his living inſtructor, and to learn from him the phraſes of common diſcourſe, and the names of viſible objects, which he will ſoon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I muſt caution him againſt condemning a work as defective, becauſe he cannot find in it every word which he hears; for ſounds in general are caught imperfectly by the ear, and many words are ſpelled and pronounced very differently.

The firſt book that I would recommend to him is the Guliſtan or *Bed of Roſes*, a work which is highly eſteemed in the Eaſt, and of which there are ſeveral tranſlations in the languages of Europe: the manuſcripts of this book are very common; and by comparing them with the printed edition of Gentius, he will ſoon learn the beautiful flowing hand uſed in Perſia, which conſiſts of bold ſtrokes and flouriſhes, and cannot be imitated by our types. It will then be a proper time for him to read ſome ſhort and eaſy chapter in this work, and to

tranſlate it into his native language with the utmoſt exactneſs; let him then lay aſide the original, and after a proper interval let him turn the ſame chapter back into Perſian by the aſſiſtance of the grammar and dictionary; let him afterwards compare his ſecond tranſlation with the original, and correct its faults according to that model. This is the exerciſe ſo often recommended by the old rhetoricians, by which a ſtudent will gradually acquire the ſtyle and manner of any author, whom he deſires to imitate, and by which almoſt any language may be learned in ſix months with eaſe and pleaſure. When he can expreſs his ſentiments in Perſian with tolerable facility, I would adviſe him to read ſome elegant hiſtory or poem with an intelligent native, who will explain to him in common words the refined expreſſions that occur in reading, and will point out the beauties of learned alluſions and local images. The moſt excellent book in the language is, in my opinion, the collection of tales and fables called *Anvah Soheili* by Auſſein Vaéz, ſurnamed Caſhefi, who took the celebrated work of Bidpai or Pilpay for his text, and has compriſed all the wiſdom of the eaſtern nations in fourteen beautiful chapters. At ſome leiſure hour he may deſire his Munſhi or writer to tranſcribe a ſection from the Guliſtan, or a fable of Caſhefi, in the com-

mon broken hand uſed in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Perſians: he muſt not be diſcouraged by the difficulty of reading the Indian letters, for the characters are in reality the ſame with thoſe in which our books are printed, and are only rendered difficult by the frequent omiſſion of the diacritical points, and the want of regularity in the poſition of the words: but we all know that we are often at a loſs to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never ſeen before, and of which he has no alphabet.

In ſhort, I am perſuaded, that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India, not only with fluency, but with elegance. But if he deſires to diſtinguiſh himſelf as an eminent tranſlator, and to underſtand not only the general purport of a compoſition, but even the graces and ornaments of it, he muſt neceſſarily learn the Arabick tongue, which is blended

with the Perſian in ſo ſingular a manner, that one period often contains both languages, wholly diſtinct from each other in expreſſion and idiom, but perfectly united in ſenſe and conſtruction. This muſt appear ſtrange to an European reader; but he may form ſome idea of this uncommon mixture, when he is told that the two Aſiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right reaſon, conformable to "the nature of things; which calls us to duty "by commanding, deters us from ſin by for-"bidding*;" but as we may ſuppoſe the Latin and Engliſh to be connected in the following ſentence, "*The true* lex *is* recta ratio, *conform-*"*able* naturæ, *which by commanding* vocet ad "officium, *by forbidding* à fraude deterreat."

A knowledge of theſe two languages will be attended with a variety of advantages to thoſe who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopean tongues are dialects of the Arabick, and bear as near a reſemblance to it as the Ionick to the Attick Greek; the jargon of Indoſtan, very improperly called the language of the Moors, contains ſo great a number of Perſian words, that I was able with very little

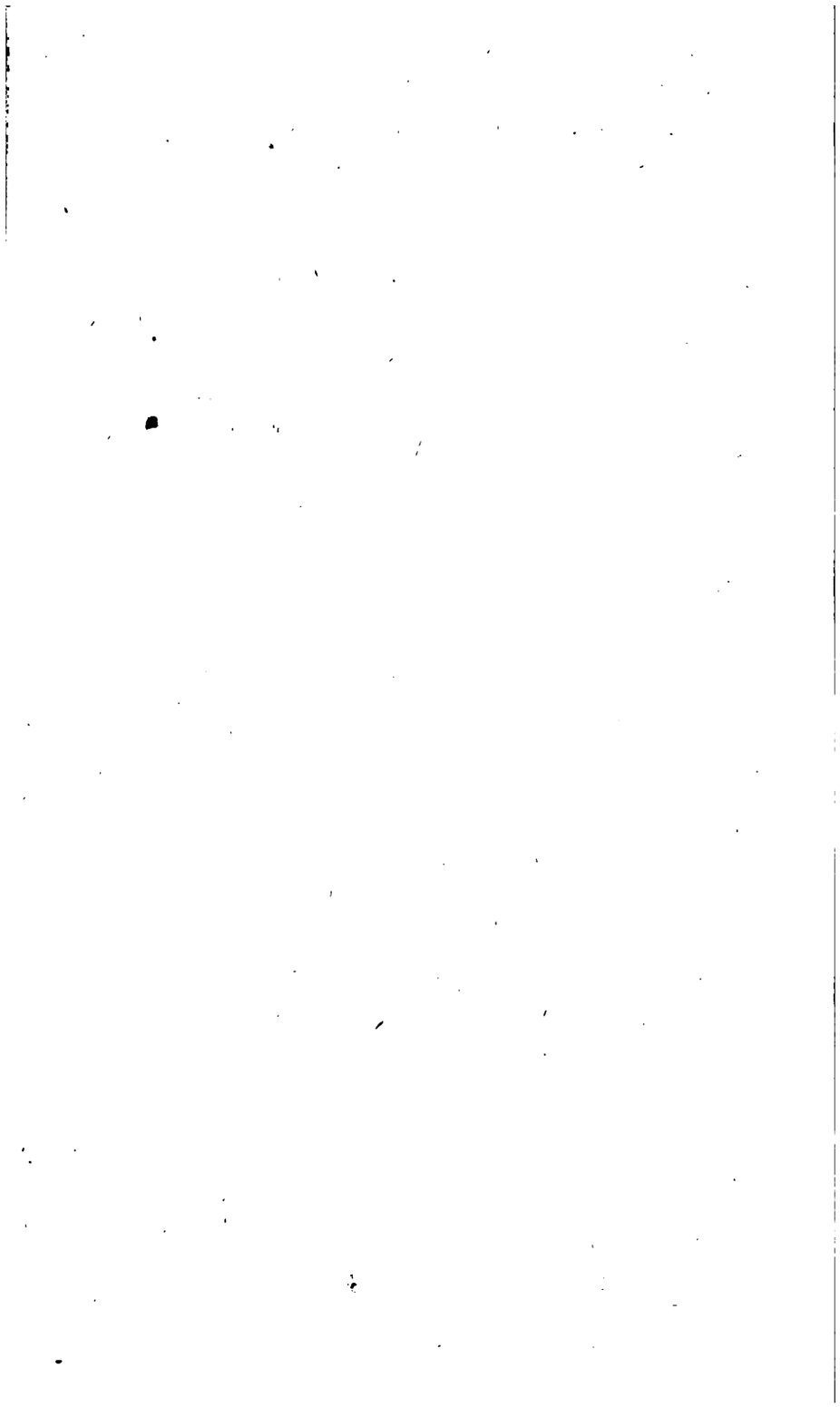
* See Middleton's Life of Cicero, vol. III. p. 351.

difficulty to read the fables of Pilpai which are tranſlated into that idiom: the Turkiſh contains ten Arabick or Perſian words for one originally Scythian, by which it has been ſo refined, that the modern kings of Perſia were fond of ſpeaking it in their courts: in ſhort, there is ſcarce a country in Aſia or Africa, from the ſource of the Nile to the wall of China, in which a man who underſtands Arabick, Perſian, and Turkiſh, may not travel with ſatisfaction, or tranſact the moſt important affairs with advantage and ſecurity.

As to the literature of Aſia, it will not, perhaps, be eſſentially uſeful to the greater part of mankind, who have neither leiſure nor inclination to cultivate ſo extenſive a branch of learning; but the civil and natural hiſtory of ſuch mighty empires as India, Perſia, Arabia, and Tartary, cannot fail of delighting thoſe who love to view the great picture of the univerſe, or to learn by what degrees the moſt obſcure ſtates have riſen to glory, and the moſt flouriſhing kingdoms have ſunk to decay; the philoſopher will conſider thoſe works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudeſt to the moſt cultivated ſtate: and the man of taſte will undoubtedly be pleaſed to unlock the ſtores

of native genius, and to gather the flowers of unreſtrained and luxuriant fancy*.

* My profeſſional ſtudies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as poſſible, the very traces of it from my memory, I committed the conduct and reviſal of this edition of my Grammar, and the compoſition of the Index to Mr. Richardſon, in whoſe ſkill I have a perfect confidence, and from whoſe application to the eaſtern languages, I have hopes that the learned world will reap no ſmall advantage.



چو آفتاب می از مشرق پیاله برآید
ز باغ عارض ساقی هزار لاله برآید

نسیم در سر گل بشکفد کلاله سنبل
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كتاب

شكرستان

در نحوي زبان پارسي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is ſuppoſed to be acquainted with the common terms of grammar, and to know that the Perſians write their characters from the right hand to the left.

There are thirty-two Perſian letters.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Sa.	ـث	ث	ـثـ	ثـ	S.
Jim.	ـج	ج	ـجـ	جـ	J.
Chim.	ـچ	چ	ـچـ	چـ	Ch.
Hha.	ـح	ح	ـحـ	حـ	Hh.
Kha.	ـخ	خ	ـخـ	خـ	Kh.
Dal.	ـد	د	ـد	د	D.
Zal.	ـذ	ذ	ـذ	ذ	Z.
Ra.	ـر	ر	ـر	ر	R.
Za.	ـز	ز	ـز	ز	Z.
Zha.	ـژ	ژ	ـژ	ژ	Zh.
Sin.	ـس	س	ـسـ	سـ	S.
Shin.	ـش	ش	ـشـ	شـ	Sh.
Sfad.	ـص	ص	ـصـ	صـ	Sf.
Zzad.	ـض	ض	ـضـ	ضـ	Zz.
Ta.	ـط	ط	ـطـ	طـ	T.
Zza.	ـظ	ظ	ـظـ	ظـ	Zz.
Ain.	ـع	ع	ـعـ	عـ	A.
Gain.	ـغ	غ	ـغـ	غـ	G.
Fa.	ـف	ف	ـفـ	فـ	F.
Kaf.	ـق	ق	ـقـ	قـ	K.
Caf.	ـك ـک	ک ک	ـکـ	ـکـ or کـ	K.
Gaf.	ـگ ـگ	گ گ	ـگـ	ـگـ	G.
Lam.	ـل	ل	ـلـ	لـ	L.

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Mim.	م	م	مـ	مـ	M.
Nun.	ن	ن	نـ	نـ	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	هـ	هـ	H.
Ya.	ي	ي	يـ	يـ	Y.
Lam-alif	لا	لا	لا	لا	

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برک berk *a leaf*, داوري daveri *a dominion.*

Though the perfect pronunciation of theſe letters can be learned only from the mouth of a Perſian or an Indian, yet it will be proper to add a few obſervations upon the moſt remarkable of them.

OF CONSONANTS.

It will be needleſs to ſay much of the three firſt conſonants ب پ ت ſince their ſound is exactly the ſame as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Perſian بار پیر and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Perſian the ſame ſound with a س or *s*, as ابو لیث Abu Leis, a proper name. It might, therefore, have been rejected from the Perſian alphabet without any inconvenience;

but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters, ق غ ع ظ ط ض ص ح which rarely occur in words originally Persian.

ج and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is

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Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.

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Jim.	ـج	ج	جـ	ج	J.
Chim.	ـچ	چ	چـ	چ	Ch.
Hha.	ـح	ح	حـ	ح	Hh.
Kha.	ـخ	خ	خـ	خ	Kh.
Dal.	ـد	د	د	د	D.
Zal.	ـذ	ذ	ذ	ذ	Z.
Ra.	ـر	ر	ر	ر	R.
Za.	ـز	ز	ز	ز	Z.
Zha.	ـژ	ژ	ژ	ژ	Zh.
Sin.	ـس	س	سـ	س	S.
Shin.	ـش	ش	شـ	ش	Sh.
Sfad.	ـص	ص	صـ	ص	Sf.
Zzad.	ـض	ض	ضـ	ض	Zz.
Ta.	ـط	ط	طـ	ط	T.
Zza.	ـظ	ظ	ظـ	ظ	Zz.
Ain.	ـع	ع	عـ	ع	A.
Gain.	ـغ	غ	غـ	غ	G.
Fa.	ـف	ف	فـ	ف	F.
Kaf.	ـق	ق	قـ	ق	K.
Caf.	ـك	ك	كـ	ك or ک	K.
Gaf.	ـگ	گ	گـ	گ	G.
Lam.	ـل	ل	لـ	ل	L.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Mim.	م	م	مـ	مـ	M.
Nun.	ن	ن	نـ	نـ	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	هـ	هـ	H.
Ya.	ي	ي	يـ	يـ	Y.
Lam-alif	لا	لا	لا	لا	

neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aſpirate on the firſt letter.

د

د anſwers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *db*, has in Perſian the ſound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن guzeſhten *to paſs*: It is ſeldom uſed but in Arabick words; though it ſometimes occurs in words purely Perſian, as اذربیجان Azarbiján *the province of Media*, ſo called from اذر azar, an old word for *fire*, becauſe the adorers of fire, if we believe the Aſiatick hiſtorians, firſt built their temples in that province.

ر

ر and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as ارام arám *reſt*, لاله láleh *a tulip*, مار már *a ſerpent*, نان nán *bread*. But ن before a ب has the ſound of *m*, as کنبد kumbed *a tower*, عنبر amber *ambergris*.

ز

ز has the ſound of our *z*, as لاله‌زار lalehzár *a bed of tulips*.

ژ

This letter has the ſound of our *ſ* in the words *pleaſure*, *treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله zháleh *dew*; for it has the ſame relation to *z* which *ſh* has to *s*.

ش and س

س and ش are our *s* and *ſh*, as سليم شاه Selim ſháh *king Selim*.

ظ ط ض ص

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian they are confounded with other letters. ص differs little from س as صدر Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh, ſince our connection with India, to denote the precious perfume called *otter of roſes*. The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expreſſed by *zz*, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in* the *eaſtern romances*.

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain*. Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر otr *perfume*. As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy*, *a ſervant*.

ف

ف has the ſound of *f* in *fall*, as فال *an omen*.

ك and ق

ق is another harſh Arabick letter, but in Perſian it is often confounded with ك, which has the ſound of our *k*, as كرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales*.

ڭ

When ك has three points above it, the Perſians give it the ſound of *g* in the word *gay*, as گلستان guliſtán *a bed of roſes*; but theſe points are very ſeldom written in the Perſian manuſcripts; ſo that the diſtinction between ك *k*

and گ *g* can be learned only by uſe: thus they often write گلاب *roſe-water*, and pronounce it gulab.

ن م ل

See the remark on ر Theſe letters are the liquids *l*, *m*, *n*, *r*.

ه

ه is a ſlight aſpiration, and is often redundant, as بهار behár *the ſpring*, which is pronounced almoſt like beár; هرات Herat *a city in the province of Coraſan*, which the Greeks call Aria: ه therefore is the *h* of the French in *honnête*, whence came our *honeſt* without an aſpiration. At the end of a word it frequently ſounds like a vowel, as که ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

THE long vowels are ا و ي and may be pronounced as *a*, *o*, *ee*, in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نیز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ as ba or be, بِ be or bi, بُ bo or bu; thus,

اَگَرْ اَنْ تُرْكِ شِيرَازِي بَدَسْت اَرَد دِلِ مارَا
بَخَالِ هِنْدُويَش بَخْشَمْ سَمَرْقَنْد وُ بُخَارارَا

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hinduiſh bakſhem Samarcand u Bokhárára.

The mark ˘ placed above a conſonant ſhows that the ſyllable ends with it, as سَمَرْقَنْدِي Samar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by nature: but this belongs to the proſody. Theſe ſhort vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed except Medda ~, Hamza ء, and Teſhdid ّ; the two firſt of which are moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ه; it therefore ſometimes repreſents the article, as نامهٔ nameï *a book*, or denotes the former of two ſubſtantives, as مشك نافهٔ náfeï muſhk *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as داده‌ٔ dádéï, which would regularly be داده‌اي dádeh i *thou haſt*

given. Teſhdid ſhews a conſonant to be doubled, as طرّه turreh *a lock of hair.*

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud.*

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis*, *giovane*, young; یمن Yemen, that province of Arabia which we call *the happy*; خدایار Khodayár, a proper name ſignifying *the friend of God.* و before ا often loſes its ſound, as خوان khán *a table.*

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the al-

phabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Hafiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت
نخواهي يافت
كنار آب رکناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nekháhi yaft,
Kunári âbi rucnabád va gulghſhéti muſellára.

فغان كين لوليان شوخ شيرينكار شهرآشوب
چنان بردند صبر از دل كه تركان خوان
يغمارا

Fugán keïn lulián ſhokhi ſhiringári ſhehrâſhob
Chunán berdendi ſabr az dil ke turkan khani yagmára.

ز عشق ناتمام ما جمال يار مستغنيست
بآب و رنگ وخال وخطّ چه حاجت روي
زيبارا

Ze eſhki nátemámi má jemáli yári muſtag-
niſt
Beâb u reng u khál u khatt che hájet rúyi
zibára.

حدیث از مطرب و مي گو و راز دهر کمتر
جو
که کس نکشود و نکشاید بحکمت این
معمّارا

Hadís az mutreb u mei gú va rázi dehri
kemter jú
Ke kes nekſhud u nekſhaied behikmet ein
moammára.

من از آن حسن روزافزون که یوسف
داشت دانستم
که عشق از پردهٔ عصمت برون ارد زلیخارا

Men az ân huſni ruzafzún ke yuſuf daſhti
daneſtem
Ke eſhk ez perdéï iſmet berún ared zuleik-
hára.

نصیحت گوش کن جانا که از جان دوستتر
دارند
جوانان سعادتمند پند پیر دانارا

Nasíhet góſhi kun iána ke az jân doſtiter darend
Juvánáni ſaádetmendi pendi péeri danára

بدم گفتي و خرسندم عفاك الله نكو گفتي
جواب تلخ ميزيبد لب لعل شكرخارا

Bedem gufti va khurſendem afák alla neku gufti
Juvabi telkhi mizeibed lebi lâli ſhekerkhára.

غزل گفتي و دّر سفتي بيا و خوش بخوان حافظ
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti va durr ſufti beá va khoſh bukhán Hafiz
Ke ber názmi to affháned felek ikdi ſuriára.

In this ſpecimen of Perſian writing the learner will obſerve a few combinations of letters, which he muſt by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلّا moſella: but the moſt uſual combinations are formed with ح چ ج خ which have the ſingular property of cauſing all the preceding letters to riſe above the line, as بخارا nakchéer,

نخچیر nakhára, تصحیح tas-héeh. The letters that precede م *m* are alſo ſometimes raiſed.

The Arabick characters, like thoſe of the Europeans, are written in a variety of different hands; but the moſt common of them are the نسخي Niſkhi, the تعليق Tâlik, or *hanging*, and the شكسته Shekeſteh, or *broken*. Our books are printed in the Niſkhi hand, and all Arabick manuſcripts, as well as moſt Perſian and Turkiſh hiſtories, are written in it; but the Perſians write their poetical works in the Tâlik, which anſwers to the moſt elegant of our Italick hands. As to the Shekeſteh, it is very irregular and inelegant, and is chiefly uſed by the idle Indians, who will not take time to form their letters perfectly, or even to inſert the diacritical points; but this hand, however difficult and barbarous, muſt be learned by all men of buſineſs in India, as the letters from the princes of the country are ſeldom written in any other manner. A ſpecimen of theſe different forms of writing is engraved, and inſerted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDER.

The reader will ſoon perceive that there is a great reſemblance between

Engliſh languages, in the facility and ſimplicity of their form and conſtruction: the former, as well as the latter, has no difference of termination to mark the gender, either in ſubſtantives or adjectives; all inanimate things are neuter, and animals of different ſexes either have different names, as پسر puſer *a boy*, کنیز keneez *a girl*, or are diſtinguiſhed by the words نر ner *male*, and ماده madé *female*; as شیر نر ſheeri ner *a lion*, شیر ماده ſheeri madé *a lioneſs*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق maſhuk *a friend*, amicus, معشوقه maſhúka *a miſtreſs*, amica, as in this verſe;

گل در برو می بر کف و معشوقه بکامست

Flowers are in my boſom, wine in my hand;
and my miſtreſs yields to my deſire.

But in general, when the Perſians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة nimet *a benefit* is written نعمت: and almoſt all the Perſian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Perſian ſubſtantives, like ours, have but one variation of caſe, which is formed by adding the ſyllable را to the nominative in both numbers; and anſwers often to the dative, but generally to the accuſative caſe in other languages; as,

Nominative, پسر puſer *a child.*

Dative and Acc. پسررا puſerra *to a child* or *the child.*

When the accuſative is uſed indefinitely, the ſyllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that ſyllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower.* There is no genitive caſe in Perſian, but when two ſubſtantives of different meanings come together, a keſra or ſhort *e* (ِ) is added in reading to the former of them, and the latter remains unaltered, مشکِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child:* and before an adjective; as شمشیرِ تابناک ſhemſhire tabnak *a bright ſcymitar.* If the firſt word ends in ا or و the letter ي is affixed to

it; as پاشا paſha *a baſha*, پاشاي موصل paſháï Mouſel *the baſha of Mouſel.* میوها mivaha *fruits*, میوهاي شیرین mivaháï ſhireen *ſweet fruits:* if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حیوان cheſhméï heyván *the fountain of life.*

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child.*
Ablative, از پسر az puſer *from a child.*

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقیا ſakia *O cup-bearer*, شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale.*

بلبلا مژدهٔ بهار بیار
خبر بد ببوم باز بگذار

Bring, O nightingale, the tidings of ſpring;
leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as اورا دیدم مر mer ora deedem *I ſaw him*; but this is either

obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe*, roſa.

Singular.

Nom. گل *a roſe*, roſa.
Gen. گل *of a roſe*, roſæ.
Dat. گلرا *to a roſe*, roſæ.
Acc. گلرا *the roſe*, roſam.
Voc. ای گل
Poet. گلا *O roſe*, ô roſa.
Abl. از گل *from a roſe*, roſâ.

Plural.

گلها *roſes*, roſæ.
گلها *of roſes*, roſarum.
گلهارا *to roſes*, roſis.
گلهارا the *roſes*, roſas.
ای گلها *O roſes*, ô roſæ.
از گلها *from roſes*, roſis.

بلبل bulbul *a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*
Voc. اي بلبل (Poet بلبلا) *O nightingale.*
Abl. ازبلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*
Dat. and Acc. بلبلانرا *to nightingales.*
Voc. اي بلبلان *O nightingales.*
Abl. ازبلبلان *from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe; let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the orien-

tal ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as گلي guli *a ſingle roſe*;

رفتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان كن

Call for wine, and ſcatter flowers around.

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمهٔ cheſh-meï *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding ſection it appears that the Perſian plural is formed by

adding ان or ها to the ſingular: but theſe terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmoſt preciſion. The names of animals form their plural in ان, as

گرگ gurk *a wolf.*
پلنگ pelenk *a tyger.*
گرگان gurkan *wolves.*
پلنگان pelenkan *tygers.*

but words which ſignify things without life make their plurals by the addition of the ſyllable ها, as

بال bal *a wing.*
ساحل ſahil *a ſhore.*
بلها balha *wings.*
ساحلها ſahilha *ſhores.*

Both theſe plurals occur in the following elegant diſtich.

شب تاریک و بیم موج وگرداب چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppreſs us, and the whirlpool is dreadful! How ſhould thoſe, who bear light burdens on the ſhores, know the miſery of our ſituation?

There are, however, a few exceptions to theſe rules: the names of animals ſometimes make their plurals in ها as well as in ان, as شتر ſhütür *a camel*, شتر ها ſhütürha and ان شتر ſhütüran *camels*; and on the other ſide the names of things ſometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of perſons ending in ا or و form their plurals in یان, as دانا dana *a learned man*, دانایان danayan *learned men*; and thoſe that end in ه are made plural by changing the laſt letter into گان, as پچه peché *an infant*, پچگان pechégan *infants*; and ſometimes by adding گان as a ſeparate ſyllable; thus, فرشته feriſhte *an angel*, فرشته گان feriſhte gan *angels*.

If the name of a thing ends in ه, the final letter is abſorbed in the plural before the ſyllable ها, as خانه khané *a houſe*, khanha *houſes*.

In ſome modern Perſian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the ſingular has a final ه.

Singular.

نوازش nüwaziſh *a favour*.

قلعة kalat *a caſtle*.

Plural.

نوازشات nüwaziſhat *favours*.

قلعجات kalajat *caſtles*.

But theſe muſt be conſidered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Perſians, have begun to deſtroy even the beautiful ſimplicity of their language.

It muſt not be omitted, that the Arabick ſubſtantives frequently have two ſorts of plurals, one formed according to the analogy of the Perſian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a caſtle*, قلعها kalaha and قلاع kalaa *caſtles*; نايب nayib *a viceroy*, plur. نواب navâb, which our countrymen have miſtaken for the ſingular number, and ſay very improperly *a nabob*. This is one argument out of a great number to prove the impoſſibility of learning the Perſian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruſe with attention the Arabick grammar of Erpenius* before he attempts to tranſlate a Perſian manuſcript.

* There are two fine editions of this grammar, the firſt publiſhed by the very learned Golius, and the ſecond by the late Albert Schultens; both theſe Orientaliſts have added a number of Arabick odes and elegies, which they have explained in excellent notes: but theſe editions are ſcarce, and Meninſki has inſerted in his grammar the ſubſtance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Perſian adjectives admit of no variation, but in the degrees of compariſon. The poſitive is made comparative by adding to it تر, and ſuperlative by adding ترین, as

خوب khub *fair*, خوبتر khubter *fairer*, خوبترین khubterin *faireſt*.

Our *than* after a comparative is expreſſed by the prepoſition از az, as

بیاض روي تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightneſs of thy face is more ſplendid than the cheek of day; the blackneſs of thy locks is darker than the hue of night.

ماه نیکوست و لي روي تو زیباتر ازوست
سرو دلجوست ولي قدّ تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypreſs is graceful, but thy ſhape is more graceful than the cypreſs.

An adjective is ſometimes uſed ſubſtantively, and forms its plural like a noun, as حکیمان

hhakiman *the wife*; if it be a compounded adjective, the ſyllables ان and را denoting the plural number and the oblique caſe, are placed at the end of it, as صاحبدل ſahibdil *an honeſt man*; oblique صاحبدلرا ſahibdilra; plural صاحبدلان ſahibdilan, oblique صاحبدلانرا ſahibdilanra; as

فرو مانند پري رويان زآن عارض
خجل كشتند سمن بويان زآن كاكل

The damſels with faces like angels are dejected at the ſight of that cheek; the nymphs with the fragrance of jeſſamine are filled with envy when they view thoſe curls.

OF PRONOUNS.

The perſonal pronouns are theſe which follow;

من men *I.*

Sing. من men *I.*
Plur. ما ma *we.*
Obl. مرا merá *me.*
ماراً mára *us.*

تو to *Thou.*

Sing. تو to *thou.*
Plur. شما ſhumá *you* or *ye.*

Obl. ترا tura *thee.*
شمارا ſhumará *you.*

او o *He.*
Sing. او o *he, ſhe,* or *it.*
Plur. ایشان iſhán *they.*
Obl. اورا óra *him, her,* or *it.*
ایشانرا iſhánra *them.*

The poets often uſe شان for ایشان, as

همیرفتم و کوفتم مغز شان
تهی کردم از پیکر نغز شان

I went, and bruiſed their helmets; I disfigured their beautiful faces.

After a prepoſition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنهود روي
زمینرا ببوسید و شد پیش اوي

When the king of the world ſhowed his face, the general kiſſed the ground, and advanced before him. *Ferduſi.*

Sometimes after the prepoſition ب *in,* the letter د is inſerted to prevent the hiatus, as بدو bedo for باو beö *in it*; the ſame may be

obſerved of بدان bedân for بآن bëân *in that*, بدين bedeen for بآين *in this**.

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives; as

Sing. دل من dili men *my heart.*
دل تو dili to *thy heart.*
دل او or وي dili o *his* or *her heart.*

Plur. دلهاي ما dilhaï ma *our hearts.*
دلهاي شما dilhaï ſhuma *your hearts.*
Poet. تان
دلهاي ايشان dilhaï iſhân *their hearts.*
Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or و by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals ش ت م; as

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dileſh *his* or *her heart.*

* In the ſame manner and from the ſame motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi*.

Omne crede diem *tibid* illuxiſſe ſupremum.

جامهٔ ام jámeï am *my robe.*
جامهٔ ات jámeï at *thy robe.*
جامهٔ اش jámeï aſh *his* or *her robe.*
مویم mûïm *my hair.*
مویت mûït *thy hair.*
مویش mûïſh *his* or *her hair.*

In poetry, and ſometimes in proſe, the oblique caſes of the perſonal pronouns are alſo expreſſed by ت م and ش, as

خوشا شیراز و وضع بي مثالش
خداوندا نکهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preſerve *it* from decay.

Theſe oblique caſes are joined to any word in the ſentence which the poet finds convenient; thus in the couplet juſt quoted the pronoun ش *it* is added to زوال; ſo in the following diſtich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if.*

بهي سجاده رنگین کن گرت پیر
مغان گوید
که سالک بیخبر نبود زراه و رسم منزلها

Tinge the ſacred carpet with wine, if the maſter

of the feaſt orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houſes.

Our reciprocal pronouns *own* and *ſelf* are expreſſed in Perſian by the following words, which are applicable to all perſons and ſexes; as

Nom. خود or خودش
خویش or خویشتن
or خوي

Obl. خودرا
خویشتنرا

thus we may uſe

من خود *myſelf.*
تو خود *thyſelf.*
او خود *his* or *herſelf.*

ما خود *ourſelves.*
شما خود *yourſelves.*
ایشان خود *themſelves**.

* I here uſe *his ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves*; in which uſage I am juſtified by the authority of Sidney, and of other writers in the reign of Elizabeth: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul*; according to Locke's definition of it, "*Self* is that conſcious thinking thing, which is ſenſible or conſcious "of pleaſure and pain, capable of happineſs and miſery:" if this

خود is alſo joined like the Latin *ipſe* to every perſon of a verb, as

Singular.

خود آمدم *ipſe veni.*
خود آمدي *ipſe veniſti.*
خود آمد *ipſe venit.*

Plural.

خود آمديم *ipſi venimus.*
خود آمديد *ipſi veniſtis.*
خود آمدند *ipſi venerunt.*

The word خود ſeems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا ان بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me? "What ſort of man art thou, that "canſt be ignorant of love?"

When خود is uſed as a pronoun poſſeſſive, it anſwers to the Greek σφετερος, and ſignifies *my, thy, our, your, his* or *her*, and *their*, according to

obſervation be juſt, the Arabs have exactly the ſame idiom, for their نفس *ſoul*, anſwers preciſely to our *ſelf*, as نفسه في نهر صبي زمي "a boy threw *his ſelf* into a river."

the perſon and number of the principal verb in the ſentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
کس نهي بينم زخاصّ و عامرا

I ſee no man, either among the nobles or the populace, to whom I can truſt the ſecret of *my* afflicted heart.

The demonſtrative pronouns are the following:

اين *this*,

Sing. اين *this*.
Plur. اينان *theſe*.
or اينها
Oblique caſes, اينرا
اينانرا
or اينهارا

آن *that*,

Sing. آن *that*.
Plur. آنان *thoſe*.
or آنها
Oblique caſes, آنرا
آنانرا
or آنهارا

When اين een is prefixed to a noun, ſo as to

form one word, it is frequently changed into ام im, as امشب imſheb *to-night*;

تعالي الله چه دولت دارم امشب
كه آمد ناكهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night my beloved is come unexpectedly!

and امروز imrûz *to-day*;

روز عيش وطرب وعيد صيامست امروز
كام دل حاصل وايام بكامست امروز

" This day is a day of mirth, and joy, and the " feaſt of ſpring; this day my heart obtains " its deſires, and fortune is favourable."

The words آن and از آن prefixed to pronouns *perſonal*, change them into *poſſeſſives*, and are read with a ſhort vowel, *ani to* or *ez ani to*, i. e. *thine*, as

ماه كنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joſeph) the throne of Egypt is *thine*.

The relatives and interrogatives are ſupplied by the invariable pronouns كه ke and چه che, of which the former uſually relates to perſons,

and the latter to things: in the oblique cafes of thefe pronouns the final ه is abſorbed before the ſyllable را, as

Nom. که *who.*
چه *which.*
Obl. کرا *whom.*
چرا *which.*

کي and چي are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یا ربّ آن شاهوش ماه رخ زهره جبین
درّ یکتاي که و کوهر یکدانه
کیست

O heaven! whoſe precious pearl, and whoſe ineſtimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام kudám is alſo an interrogative pronoun, as

میخواره و سر کشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر
کدامست

We are fond of wine, wanton, diſſolute, and

with rolling eyes; but *who* is there in this city that has not the ſame vices?

Our *ſoever* is expreſſed in Perſian by هر or هران prefixed to the relatives, as

هرکه and هرنکه *whoſoever.*

هرچه and هرانچه *whatſoever.*

OF VERBS.

The Perſians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter ſenſe, which can be determined only by the conſtruction. Theſe verbs have properly but one conjugation, and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; خوانده شد *it was read.* The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be.*

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſons in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing. ام *I am.*
اي *thou art.*
است *he is.*

Plur. ايم *we are.*
ايد *ye are.*
اند *they are.*

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial ا elif; as with pronouns,

Sing. منم *ego ſum.*
توبي *tu es.*
اوست *ille eſt.*

Plur. مايم *nos ſumus.*
شمايد *vos eſtis.*
ايشانند *illi ſunt.*

With adjectives,

شادم *I am glad.*
شادي *thou art glad.*
شادست *he is glad.*

شادیم *we are glad.*
شادید *you are glad.*
شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not,* &c. but نه است is commonly written نیست *there is not,* as

راهیست راه عشق که هیچش کنار نیست

آنجا جز انکه جان بسپارند چاره نیست

" The path of love is a path to which there is " no end, in which there is no remedy for " lovers, but to give up their ſouls." *Hafiz.*

Second Preſent from the defective هستن *to be.*

Sing. هستم *I am.*
هستي *thou art.*
هست *he is.*
Plur. هستیم *we are.*
هستید *you are.*
هستند *they are.*

Preterite.

Sing. بودم *I was.*
بودي *thou waſt.*
بود *he was.*

Plur. بودیم *we were.*
بودید *you were.*
بودند *they were.*

Preterite Imperfect.

مي بود مي بودي مي بودم &c.

Compound Preterite.

Sing. بوده ام *I have been.*
بوده ای or بوده *thou haſt been.*
بوده است *he has been.*

Plur. بوده ایم *we have been.*
بوده اید *you have been.*
بوده اند *they have been.*

Preterpluperfect.

Sing. بوده شدم *I had been.*
بوده شدي *thou hadst been.*
بوده شد *he had been.*

Plur. بوده شدیم *we had been.*
بوده شدید *you had been.*
بوده شدند *they had been.*

Future.

Sing. خواهم بود *I will be.*
خواهي بود *thou wilt be.*
خواهد بود *he will be.*

Plur. خواهيم بود *we will be.*
خواهيد بود *you will be.*
خواهند بود *they will be.*

Imperative.

Sing. باش or بو *be thou.*
باشد or باد *let him be.*
Plur. باشيم *let us be.*
باشيد *be ye.*
باشند *let them be.*

Subjunctive or Aoriſt.

Sing. باشم or بوم *I be.*
باشي or بوي *thou beest.*
باشد or بود *he be.*
Plur. باشيم or بويم *we be.*
باشيد or بويد *you be.*
باشند or بوند *they be.*

Potential.

Sing. بودمي *I would be.*
بودي *thou wouldst be.*
بودي *he would be.*
Plur. بوديمي *we would be.*
بوديدي *you would be.*
بودندي *they would be.*

Future Subjunctive.

Sing. بوده باشم *I ſhall have been.*

بوده باشي *thou ſhalt have been.*
بوده باشد *he ſhall have been.*
Plur. بوده باشيم *we ſhall have been.*
بوده باشيد *you ſhall have been.*
بوده باشند *they ſhall have been.*

Infinitive.

Preſent, بودن by contraction بود *to be.*
Preterite, بوده شدن *to have been.*

Participles.

باشا *being.* بوده *been.*

شدن *to be,*
uſed in forming the Paſſive Voice.

Indicative Preſent.

Sing. مي شوم *I am.*
مي شوي *thou art.*
مي شود *he is.*
Plur. مي شويم *we are.*
مي شويد *you are.*
مي شوند *they are.*

Preterite.

Sing. شدم *I was.*
شدي *thou wast.*
شد *he was.*
Plur. شديم *we were.*
شديد *you were.*
شدند *they were.*

Preterite Imperfect.

مي شدم مي شدي مي شد &c.

Compound Preterite.

Sing. شده ام *I have been.*
شده اي or شده ٔ *thou hast been.*
شده است *he has been.*
Plur. شده ايم *we have been.*
شده ايد *you have been.*
شده اند *they have been.*

Preterpluperfect.

Sing. شده بودم *I had been.*
شده بودي *thou hadst been.*
شده بود *he had been.*
Plur. شده بوديم *we had been.*
شده بوديد *you had been.*
شده بودند *they had been.*

Future.

Sing. خواهم شد *I will be.*
خواهي شد *thou wilt be.*
خواهد شد *he will be.*
Plur. خواهيم شد *we will be.*
خواهيد شد *you will be.*
خواهند شد *they will be.*

Imperative.

Sing. شو *be thou.*
شود *let him be.*

Plur. شويم *let us be.*
شويد *be ye.*
شوند *let them be.*

Subjunctive, or Aoriſt.

Sing. شوم *I be.*
شوي *thou beest.*
شود *he be.*
Plur. شويم *we be.*
شويد *you be.*
شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*

خواستن or خواهيدن *to be willing.*

Aoriſt,

uſed in forming the Compound Future of verbs.

Sing. خواهم *I will.*
خواهي *thou wilt.*
خواهد *he will.*
Plur. خواهيم *we will.*
خواهيد *you will.*
خواهند *they will.*

The other tenſes are formed like thoſe of the regular verbs.

OF TENSES.

It will here be uſeful to exhibit an analyſis of all the tenſes of a Perſian verb, and to ſhow in what manner they are deduced from the infinitive, which is properly conſidered by the oriental grammarians as the ſpring and fountain of all the moods and tenſes, and which, therefore, is called in Arabick مصدر máſdar or *the ſource*.

All regular infinitives end in يدن, as رسيدن *to arrive*, ناليدن *to grieve*, ترسيدن *to fear*.

The third perſon of the preterite is formed by rejecting ن from the infinitive, رسيد *he arrived*, ناليد *he grieved*, ترسيد *he feared*.

شگفتم مشگ صبا زچمن رسيد
يا كاروان مشك زراه ختن رسيد

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The letter ب prefixed to this tenſe is often redundant, as ببرد و برفت جامهرا *he took the mantle, and departed*.

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as ميرسيد or همي‌رسيد *he was arriving*.

In the third perſons the imperfect tenſe is

ſometimes expreſſed by adding ي to the preterite, as نالیدي *he was grieving*, نالیدندي *they were grieving*; this form is very common in proſe, as

بطرب و نشاط مشغول بودندي و نغمهٔ ترانه
از زبان چنک و چغانه اشتماع نمودندي

"They were immerſed in pleaſure and delight,
"and were conſtantly liſtening to the me-
"lody of the lute, and of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as نالیدمي *I might, could, ſhould,* or *would grieve*, نالیدیمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت ڪر برآسودمي
سر فخر بر آسمان سودمي

"If I could ſleep one night on thy boſom, I
"ſhould ſeem to touch the ſky with my ex-
"alted head."

and Hafiz,

آن طرّه ڪه هر جعدش صد نافهٔ چین ارزد
خوش بودي اڪر بودي بویش از خوشخوي

" Thoſe locks, each curl of which is worth a
" hundred muſk-bags of China, would be
" ſweet indeed if their ſcent proceeded from
" ſweetneſs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *ſprinkled*; from which participle and the auxiliary verbs بودن and شدن are made ſeveral compound tenſes, and the paſſive voice; as پاشیده ام *I have ſprinkled*, پاشیده بودم *I had ſprinkled*, پاشیده باشم *I ſhall have ſprinkled*, پاشیده شدم *I was ſprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم
هم دل بدان دو سنبل‌هندو نهاده ایم

We have given up all our ſouls to thoſe two inchanting narciſſus's (eyes), we have placed all our hearts on thoſe two black hyacinths (locks of hair).

The Perſians are very fond of the participle preterite; and it is very often uſed by their elegant writers to connect the members of a ſentence, and to ſuſpend the ſenſe till the cloſe of a long period: in poetry it ſometimes is uſed like the third perſon preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
عذار مغبچگان راه آفتاب زده

" The brightneſs of the cup and the goblet ob-
" ſcures the light of the moon; the cheeks
" of the young cup-bearers ſteal the ſplen-
" dour of the ſun."

In the ode from which this couplet is taken every diſtich ends with the word زده for زد *he ſtruck.*

In compoſition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; ſo Hafiz,

نفس باد صبا مشك فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the weſtern gale will ſoon ſhed muſk around; the old world will again be young.

This ſhort infinitive is likewiſe uſed after impersonal verbs, as توان کرد *it is poſſible to do*; باید کرد *it is neceſſary to do*; thus Hafiz, the Anacreon of Perſia,

بسعي خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله برآید

" It is impoſſible to attain the jewel of thy

" wiſhes by thy own endeavours; it is a vain
" imagination to think that it will come to
" thee without aſſiſtance."

and the poet quoted in the hiſtory of Cazvini,

روزگار نامه گردار شماست
برآنجا گردار نیکو باید کماشت

" The life of man is a journal, in which he
" muſt write only good actions."

The imperative is regularly formed by throwing away the termination یدن from the infinitive, as رس *arrive thou*, from رسیدن *to arrive:* the letter ب is often prefixed to the imperative, as بگو *ſay thou*; بترس *fear thou*; ſo Ferduſi in his noble ſatire againſt a king who had ſlighted him;

ایا شاه محمود کشورکشاي
زمن گر نترسي بترس از خداي
خیزیدي چرا خاطر تیز من
نترسیدي از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou feareſt not me, at leaſt *fear* God! why haſt thou inflamed my wrathful temper? doſt thou not dread my blood-dropping ſword?

It muſt be here obſerved, that the negatives نه and ن are changed in the imperative into مه and مـ, as مپرس *do not aſk*;

درد عشقي کشيده‌ام که مپرس
زهر هجري چشيده‌ام که مپرس

" I have felt the pain of love; *aſk not* of whom:
" I have taſted the poiſon of abſence; *aſk*
" *not* from whom."

Before verbs beginning with ا elif the letters مـ and بـ are changed into نـي, مـي and بـي, as before آر are uſed بيار *bring thou*, ميار *do not bring*;

ساقيا ساغر شراب بيار
يکدو ساغر شراب ناب بيار

" Boy, *bring* a cup of wine; *bring* a few more
cups of pure wine."

کو شمع ميارید در اين جمع که امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر ميامیز که جانرا
هر دم زسر زلف تو خوش‌بوي مشامست

" Say, *bring no* tapers into our aſſembly, for
" this night the moon of my beloved's cheek

" is at its full in our banquet; *ſprinkle no*
" perfume in our apartment, for to our minds
" the fragrance that conſtantly proceeds from
" thy locks is ſufficiently pleaſing."

The contracted participle uſed in compound epithets is exactly the ſame with the imperative, as انگيز *excite thou*, عشرت انگيز *mirth-exciting*; افروز *inflame thou*, گيتي افروز *world-inflaming*, *Getiafroſe*, the name of a fairy in the Perſian tales tranſlated by Colonel Dow.

The participles of the preſent tenſe are formed by adding ان, ا or نده to the imperative, as ريسا, رسان and رسنده *arriving*; which laſt participle is often uſed for a noun of action, as بازنده *a player*.

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come*.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

" When the ſun of the wine ſhall riſe from the
" eaſt of the cup, a thouſand tulips will
" ſpring from the garden of the cup-bearer's
" cheek."

By this affected, yet lively allegory, the poet

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان همىرسد و نوبهار مي كذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The letter بـ prefixed to the aoriſt reſtrains it to the future tenſe, as برسم *I will arrive*; thus Nakſhebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakſhebi, a man who deſires to enjoy his beloved muſt be active and diligent: whoever labours diligently in his affairs, *will* at laſt *attain* the object of his wiſhes.

" the great Diſpoſer of events, in the effu-
" ſion of his endleſs mercy, ſelects ſome for-
" tunate hero, whom he ſupports with his
" eternal favour: and whom he commands
" to heal with the balm of benevolence the
" wounds of the afflicted, and to ſweeten
" the bitter draught of their misfortunes
" with the honey of juſtice."

in which period the words کردد kerded, کند kuned, پردازد perdázed, and سازد sázed, are the aoriſts of کردیدن kerdíden, کردن kerden, پرداختن perdákhten, and ساختن ſakhten, governed by the conjunction که *that*.

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as میدانم *I know*, میداني *thou knoweſt*, میداند *he knoweth*:

اي باد صبا بکذر آنجا که تو میداني
و احوال دلم بهکو پیدا که تو میداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt*.

زین خوش رقم که بر کل رخسار میکشي
خطّ بر صحیفهٔ کل کلزار میکشي

Plur. پرسیده ایم *we have asked.*
پرسیده اید *you have asked.*
پرسیده اند *they have asked.*

Preterite Imperfect.

Sing. مي پرسیدم *I was asking.*
مي پرسیدي *thou wast asking.*
مي پرسید *he was asking.*
Plur. مي پرسیدیم *we were asking.*
مي پرسیدید *you were asking.*
مي پرسیدند *they were asking.*

Preterpluperfect.

Sing. پرسیده بودم *I had asked.*
پرسیده بودي *thou hadst asked.*
پرسیده بود *he had asked.*
Plur. پرسیده بودیم *we had asked.*
پرسیده بودید *you had asked.*
پرسیده بودند *they had asked.*

First Future.

Sing. بپرسم *I ſhall ask.*
بپرسي *thou ſhalt ask.*
بپرسد *he ſhall ask.*
Plur. بپرسیم *we ſhall ask.*
بپرسید *you ſhall ask.*
بپرسند *they ſhall ask.*

Second Future.

Sing. خواهم پرسید *I will ask.*
خواهي پرسید *thou wilt ask.*
خواهد پرسید *he will ask.*
Plur. خواهیم پرسید *we will ask.*
خواهید پرسید *you will ask.*
خواهند پرسید *they will ask.*

Imperative.

Sing. پرس or بپرس *ask thou.*
پرسد *let him ask.*
Plur. پرسیم *let us ask.*
پرسید *ask you.*
پرسند *let them ask.*

Conjunctive, or Aorift.

Sing. پرسم *I may ask.*
پرسي *thou mayst ask.*
پرسد *he may ask.*
Plur. پرسیم *we may ask.*
پرسید *you may ask.*
پرسند *they may ask.*

Potential.

Sing. پرسیدمي *I might, &c. ask.*
پرسیدي *thou mightst ask.*
پرسیدي *he might ask.*

Plur. پرسيديمي *we might, &c. ask.*
پرسيديدي *you might ask.*
پرسيدندي *they might ask.*

Compound Future.

Sing. پرسيده باشم *I ſhall have asked.*
پرسيده باشي *thou ſhalt have asked.*
پرسيده باشد *he ſhall have asked.*
Plur. پرسيده باشيم *we ſhall have asked.*
پرسيده باشيد *you ſhall have asked.*
پرسيده باشند *they ſhall have asked.*

Infinitive.

Preſent, پرسيدن *to ask*, contracted پرسيد
Preterite, پرسيده بودن *to have asked.*

Participle.

Preſent, پرسان and پرسنده *asking.*
Preterite, پرسيده *asked* or *having asked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسيده مي شوم *I am asked.*
پرسيده مي شوي *thou art asked.*
پرسيده مي شود *he is asked.*
Plur. پرسيده مي شويم *we are asked.*
پرسيده مي شويد *you are asked.*
پرسيده مي شوند *they are asked.*

Preterite.

Sing. پرسیده شدم *I was asked.*
پرسیده شدي *thou wast asked.*
پرسیده شد *he was asked.*
Plur. پرسیده شدیم *we were asked.*
پرسیده شدید *you were asked.*
پرسیده شدند *they were asked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been asked.*
پرسیده شده بودي *thou hadst been asked.*
پرسیده شده بود *he had been asked.*
Plur. پرسیده شده بودیم *we had been asked.*
پرسیده شده بودید *you had been asked.*
پرسیده شده بودند *they had been asked.*

Aoriſt.

Sing. پرسیده شوم *I may be asked.*
پرسیده شوي *thou mayst be asked.*
پرسیده شود *he may be asked.*
Plur. پرسیده شویم *we may be asked.*
پرسیده شوید *you may be asked.*
پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I ſhall be asked.*
پرسیده خواهي شد *thou ſhalt be asked.*
پرسیده خواهد شد *he ſhall be asked.*

Plur. پرسیده خواهیم شد *we ſhall be asked.*
پرسیده خواهید شد *you ſhall be asked.*
پرسیده خواهند شد *they ſhall be asked.*

Infinitive.

Preſent, پرسیده شدن *to be asked.*
Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or ن to the affirmative in all the tenſes, as

Sing. نمي دانم *I do not know*, neſcio.
نمي داني *thou doſt not know*, neſcis.
نمي داند *he does not know*, neſcit.
Plur. نمي دانيم *we do not know*, neſcimus.
نمي دانيد *you do not know*, neſcitis.
نمي دانند *they do not know*, neſciunt.

ندانم از چه سبب رنگ آشناي نيست
سهي قدان سيه چشم ماه سيمارا

I know not why the damſels, tall as cypreſſes, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Perſia there were very few or no irregularities: the imperative, which is often irregular in the modern Perſian,

was anciently formed from the infinitive by rejecting the termination يدن eeden; for originally all infinitives ended in دن den, till the Arabs introduced their harſh conſonants before that ſyllable, which obliged the Perſians, who always affected a ſweetneſs of pronunciation, to change the old termination of ſome verbs into تن ten, and by degrees the original infinitives grew quite obſolete: yet they ſtill retain the ancient imperatives and the aoriſts which are formed from them. This little irregularity is the only anomalous part of the Perſian language, which, nevertheleſs, far ſurpaſſes in ſimplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Perſian imperatives from an obſolete verb, may be uſeful to thoſe who are curious in ancient dialects; as it will enable them to trace out a conſiderable part of the old Perſian language or Pehlevian پهلوي, which has the ſame relation to the modern دري or Perſick, as the Icelandick has to the Daniſh, and the Saxon to the Engliſh; and which was, perhaps, ſpoken in the age of Xenophon. This is the language in which the works of Zeratuſht or Zoroaſter are preſerved, and into which the fables of Bidpai or Pilpai were firſt tranſlated from the Indian: but as we rejected the Saxon alphabet to admit the Ro-

man; ſo the Perſians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phraſes.

The Perſian verbs that form their imperatives, and conſequently their aoriſts, from obſolete infinitives, may be diſtributed into the following claſſes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aoriſts by adding to them the perſonal terminations.

I.

Irregulars that form their imperatives by rejecting دن or تن

Infin.	Imper.	Aoriſt.
آختن *to draw a ſabre*	آخ	آخم
اژدن *to ſow together*	اژ	اژم
آزاردن *to rebuke*	آزار	آزارم
اغوشتن *to embrace*	اغوش	اغوشم
اغیشتن *to cut*	اغیش	اغیشم
افشاردن *to ſpeak idly*	افشار	افشارم
افشاندن *to ſprinkle*	افشان	افشانم
افشردن *to preſs*	افشر	افشرم
افکندن / or اوکندن *to throw down.*	افکن	افکنم

Infin.	Imper.	Aoriſt.
آکندن *to fill*	آکن	آکنم
آوردن *to bring*	آر and آور	آرم & آورم
بافتن *totinge, toweave*	باف	بافم
بردن *to bear*	بر	برم
پروردن *to educate*	پرور	پرورم
پژمردن *to wither*	پژمر	پژمرم
بودن *to be*	بو	بوم
خواندن *to read*	خوان	خوانم
خوردن *to eat*	خور	خورم
راندن *to drive*	ران	رانم
ریستن *to buz*	ریس	ریسم
سپردن *to reſign*	سپر	سپرم
	سپار and	سپارم and
ستردن *to ſhave*	ستر	سترم
شاندن *to comb*	شان	شانم
شکافتن *to cleave*	شکاف	شکافم
شکردن *to hunt.*	شکر	شکرم
شمردن *to number*	شمار	شمارم
شنودن *to hear*	شنو	شنوم
غنودن *to ſlumber*	غنو	غنوم
فسردن *to freeze*	فسر	فسرم
فشردن for افشردن *to preſs*	فشار and فشر	فشارم and فشرم

Infin.		Imper.	Aoriſt.
فکندن for افکندن	*to throw*	فکن	فکنم
گزاردن	*to perform*	گزار	گزارم
گستردن	*to ſtrow*	گستر	گسترم
کشتن	*to kill*	کش	کشم
کشفتن	*to ſcatter*	کشوف	کشوفم
لاندن	*to move*	لان	لانم
ماندن	*to remain*	مان	مانم
نشاندن	*to fix*	نشان	نشانم
هیشتن and هشتن	*to lay down*	هیش	هیشم

II.

Irregulars that change و into اي

آزمودن	*to try*	آزماي	آزمایم
آسودن	*to reſt*	آساي	آسایم
افزودن or فزودن	*to increaſe*	افزاي or فزاي	افزایم or فزایم
آلودن	*to defile*	آلاي	آلایم

The participle of this verb, uſed in compound adjectives, is آلود, as خواب آلود *ſleepy, drowned in ſleep.*

اندودن	*to beſmear*	انداي	اندایم
پالودن	*to ſtrain*	پالاي	پالایم

Infin.	Imper.	Aoriſt.
پیمودن *to meaſure*	پیماي	پیمایم
زدودن *to poliſh*	زداي	زدایم
ستودن *to praiſe*	ستاي	ستایم
سودن *to ſtroke*	ساي	سایم
فرمودن *to command*	فرماي	فرمایم
نمودن *to ſhow*	نماي	نمایم
کشودن and کشادن *to open*	کشاي	کشایم

III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن *to diſturb*	آشوب	آشوبم
تافتن *to inflame*	تاب	تابم
دریافتن *to underſtand*	دریاب	دریابم
سفتن *to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن *to haſten*	شتاب	شتابم
شکفتن *to bloſſom*	شکیب	شکیبم
فریفتن *to deceive*	فریب	فریبم
کوفتن *to ſmite*	کوب	کوبم
نهفتن *to lie hid*	نهبن	

I have never met with this ſtrange imperative.

یافتن *to find*	یاب	یابم

Infin.	Imper.	Aoriſt.
رفتن *to go*	رو	روم
کافتن *to dig*	کاو	کاوم
گفتن *to ſay*	گو	گویم
	and گوي	
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آمیختن *to mix*	آمیز	آمیزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگیختن *to excite*	انگیز	انگیزم
آویختن *to hang*	آویز	آویزم
باختن *to play*	باز	بازم
پرداختن *to finiſh*	پرداز	پردازم
پرهیختن *to beware*	پرهیز	پرهیزم
پختن *to boil*	پز	پزم
بیختن *to ſift*	بیز	بیزم
پیختن *to take captive*	پیز	پیزم
تاختن *to twiſt*	تاز	تازم

Infin.	Imper.	Aorift.
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
گداختن *to melt*	گداز	گدازم
گریختن *to flee*	گریز	گریزم
نواختن *to ſoothe*	نواز	نوازم
شناختن *to underſtand*	شناس	شناسم
فروختن *to ſell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to ſwallow*	اوبار	اوبارم
برداشتن *to raiſe*	بردار	بردارم
پنداشتن *to ſuppoſe*	پندار	پندارم
داشتن *to have*	دار	دارم
گذاشتن or گذشتن *to leave, paſs*	گذر	گذرم
	and گذار &	گذارم
گماشتن *to looſe, diſmiſs*	گمار	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aoriſt.
اجستن *to plant*	اج	اجم
آراستن *to adorn*	آراي	آرايم
بايستن *to be neceſſary*	باي	بايم
پايستن *to accept*	پاي	پايم
پيراستن *to deck*	پيراي	پيرايم
جستن *to ſeek*	جوي	جويم
دانستن *to know*	دان	دانم
رستن *to grow*	روي	رويم
زستن *to live*	زي	زيم
شستن *to waſh*	شوي	شويم
گريستن *to weep*	گري	گريم
مانستن *to reſemble*	مان	مانم
نگرستن *to view*	نگر	نگرم

VII.

Irregulars in ين

آفريدن *to create*	آفرين	آفرينم
چيدن *to gather*	چين	چينم
ديدن *to ſee*	بين	بينم
گزيدن *to chooſe*	گزين	گزينم

VIII.

Irregulars in پر that reject ف

Infin.	Imper.	Aoriſt.
پذیرفتن *to accept*	پذیر	پذیرم
گرفتن *to take*	گیر	گیرم

IX.

Irregulars that change س into ه

جستن *to leap*	جه	جهم
رستن *to be delivered*	ره	رهم
خواستن *to be willing*	خواه	خواهم
کاستن *to leſſen*	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشستن *to aſcend*	برنشین	برنشینم
بستن *to bind*	بند	بندم
پیوستن *to join*	پیوند	پیوندم
شکستن *to break*	شکن	شکنم
نشاستن *to cauſe to ſit down*	نشان	نشانم
نشستن *to ſit down*	نشین	نشینم

XI.

Irregulars that add ي

زادن *to be born*	زاي	زايم

Infin.	Imper.	Aoriſt.
کادن *to careſs*	کاي	کایم
کشادن *to open*	کشاي	کشایم

XII.

Irregulars that reject ادن

افتادن *to fall*	افت	افتم
ایستادن *to ſtand*	ایست	ایستم
فرستادن *to ſend*	فرست	فرستم
نهادن *to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن *to prepare*	آماز	آمازم
آمدن *to come*	آي	آیم
بودن *to be*	باش	باشم
خاستن *to riſe*	خیز	خیزم
دادن *to give*	ده	دهم
زدن *to ſtrike*	زن	زنم
ستدن and ستاشتن *to take*	ستان	ستانم
سرشتن *to mix*	سریش	سریشم
کردن *to do*	کن	کنم
کشستن and کسیختن *to break*	کسیل	کسیلم

Infin.	Imper.	Aoriſt.
كندن *to rot*	كند	كندم
مردن *to die*	مير	ميرم
نيشتن and نوشتن *to write*	نويس	نويسم

Example of an irregular verb.

يافتن yáften *to find.* Contracted infinitive يافت

Preſent Tenſe.

Sing. مي يابم *I find.*
مي يابي *thou findeſt.*
مي يابد *he finds.*
Plur. مي يابيم *we find.*
مي يابيد *you find.*
مي يابند *they find.*

Preterite.

Sing. يافتم *I found.*
يافتي *thou foundest.*
يافت *he found.*
Plur. يافتيم *we found.*
يافتيد *you found.*
يافتند *they found.*

Future, or Aoriſt.

Sing. يابم *I ſhall* or *may find.*

یابی *thou ſhalt* or *mayſt find.*
یابد *he ſhall* or *may find.*
Plur. یابیم *we ſhall* or *may find.*
یابید *you ſhall* or *may find.*
یابند *they ſhall* or *may find.*

Imperative.

یاب or بیاب *find thou.* یابید *find you.*

Participles.

Preſent, یابا or یاب *finding.*
Preterite, یافته *having found.*

آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart deſires.

The contracted participles, as it has been before obſerved, are of great uſe in the compoſition of words; as عشرت انگیز *mirth-exciting*, from عشرت which in Arabick ſignifies *mirth*, and the participle of انگیختن *to excite:* but of theſe elegant compounds I ſhall ſpeak at large in the next ſection.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Perſian language is the frequent uſe of compound adjectives; in the variety and elegance of which it ſurpaſſes not only the German and Engliſh, but even the Greek. Theſe compounds may be multiplied without end according to the pleaſure and taſte of the writer; they are formed either by a noun and the contracted participle, as دل فريب or دلفريب *heart-alluring*, or by prefixing an adjective to a noun, as خوشبوي *ſweet-ſmelling*; or, laſtly, by placing one ſubſtantive before another, as گلعذار *roſe-cheeked.*

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatisfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a grace to our poetry,

Infin.	Imper.	Aoriſt.
رفتن *to go*	رو	روم
کافتن *to dig*	کاو	کاوم
گفتن *to ſay*	گو	گویم
	and گوي	
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آمیختن *to mix*	آمیز	آمیزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگیختن *to excite*	انگیز	انگیزم
آویختن *to hang*	آویز	آویزم
باختن *to play*	باز	بازم
پرداختن *to finiſh*	پرداز	پردازم
پرهیختن *to beware*	پرهیز	پرهیزم
پختن *to boil*	پز	پزم
بیختن *to ſift*	بیز	بیزم
پیختن *to take captive*	پیز	پیزم
تاختن *to twiſt*	تاز	تازم

Infin.	Imper.	Aoriſt.
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
گداختن *to melt*	گداز	گدازم
گریختن *to flee*	گریز	گریزم
نواختن *to ſoothe*	نواز	نوازم
شناختن *to underſtand*	شناس	شناسم
فروختن *to ſell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to ſwallow*	اوبار	اوبارم
برداشتن *to raiſe*	بردار	بردارم
پنداشتن *to ſuppoſe*	پندار	پندارم
داشتن *to have*	دار	دارم
گذاشتن or گذشتن *to leave, paſs*	گذر	گذرم
	and گذار	& گذارم
گماشتن *to looſe, diſmiſs*	گمار	گمارم

گیتی افروز giti efrûz *inflaming the univerſe.*
معرکه افروز mârikeh efrûz *kindling the fight.*
بوستان افروز boſtân efrûz *inflaming the garden:* a beautiful epithet for the anemone.
دانش آموز dâniſh amûz *skilled in ſcience.*
کار آموز kar amûz *expert in affairs.*
مژده آمیز muzhdeh ameés *mixed with joyful tidings.*

This participle آمیز is uſed in a great variety of compounds.

راحت آمیز ráhet ameéz *giving reſt.*
ستم آمیز ſitem ameéz *full of threats.*
شهد آمیز ſhehd ameéz *mixed with honey.*
رنگ آمیز reng ameéz *mixed with colours,* that is, deceitful.
پرتو انداز pertu endáz *darting rays.*
دهشت انداز dehſhet endáz *ſtriking with fear.*
اتش انداز ateſh endáz *casting out fire.*
تیر انداز teer endáz *ſhooting arrows.*
ظلمت اندوز zulmet endûz *gathering darkneſs,* an epithet of the night.
عبرت اندوز ibret endûz *attracting wonder.*
التفات انگیز iltifât engeéz *exciting reſpect.*
خلوص انگیز khulûs engeéz *promoting ſincerity.*

فتنه انگیز fitne engeéz *raiſing a tumult.*

خجلت انگیز khejlet engeéz *cauſing bluſhes to riſe.*

خفقان انگیز khefekán engeéz *making the heart beat.*

ارشاد انگیز irſhâd engeéz *producing ſafety.*

مردم اوبار merdum ôbár *devouring men.*

جان افرین ján afereén *that created the ſoul.*

دل بر dil ber *a raviſher of hearts.*

سایه پرور sáyeh pervér *bred in the ſhade,*

an epithet for an ignorant young man who has not ſeen the world.

علما پرور ulema pervér *cheriſhing learned men.*

تن پرور ten pervér *nouriſhing the body.*

عشق باز iſhk báz *ſporting with love.*

پوزش پذیر puziſh pezeér *accepting an excuſe.*

ترانه پرداز turáneh perdáz *compoſing tunes,* a muſician.

سخن پرداز ſekhun perdáz *compoſing ſentences,* an orator.

نقل بند nekil bend *compiling narratives,* an hiſtorian.

عدو بند adu bend *that enſlaves his enemies.*

فتنه بیز fitne beéz *ſpreading ſedition.*

عطر بیز atar beéz *ſhedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند aſomân peyvend *reaching the ſky.*

عالمتاب alem tâb *inflaming the world,* an epithet of the ſun.

دولتجوي deuletjúï *wiſhing proſperity.*

گل چین gul cheen *gathering roſes.*

شکوفه چین ſhukûfeh cheen *cropping flowers.*

سخن چین ſekhun cheen *collecting words,* an informer.

سحر خیز ſeher kheez *riſing in the morning.*

خوشخوان khoſh khân *ſweetly ſinging.*

جهاندار jéhandâr *poſſeſſing the world.*

نکته دان nukteh dân *ſkilful in ſubtleties.*

خرده بین khurdeh been *ſeeing minute objects.*

سخن ران ſekhun rân *lengthening his diſcourſe.*

کامران kamrân *gaining his deſires.*

خون ریز khûn reez *ſhedding blood.*

شکر ریز ſheker reez *dropping ſugar.*

گهر ریز goher reez *ſcattering jewels.*

اشک ریز aſhk reez *ſhedding tears.*

غمزدا ghemzedâ *diſperſing care.*

ظلمت زدا zulmet zedâ *diſpelling darkneſs.*

رهزن rahzén *infeſting the way*, a robber.

سحر ساز ſihr sáz *preparing inchantments.*

دلستان dilſitân *raviſhing hearts.*

دلسوز dilsûz *inflaming the heart.*

جان شکار jan ſhikâr *a hunter of ſouls.*

عمر شکاف umr ſhikâf *deſtroying life.*

صف شکن ſef ſhikén *breaking the ranks.*

انجم شمار enjúm ſhumâr *equal to the ſtars in number.*

کار شناس kar ſhinâs *skilful in buſineſs.*

شکر فروش ſheker furûſh *ſelling ſugar.*

خود فروش khôd furûſh *boaſting of himſelf.*

ناظر فریب nazér fereéb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

صمّا گداز ſumma gudâz *diſpelling a calamity.*

ضیا گستر zeyá kuſter *ſpreading light.*

عالمگیر alem geer *ſubduing the world.*

دلکشا dilkuſhâ *rejoicing the heart.*

کشور کشا kiſhver kuſhâ *conquering provinces.*

اورنگ نشین aurung niſheen *ſitting on a throne.*

ویرانه نشین viranéh niſheen *inhabiting a deſert.*

رهنما rehnumâ *ſhowing the way.*

غریب نواز ghereeb nuvâz *kind to ſtrangers,*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he deſires,*

II.

Words compounded of adjectives and nouns.

خوب روي khob rûyi *with a beautiful face,*

پاکیزه خوي pakeezeh khúi *having pure intentions.*

خوشخوي khoſh khúi *of a ſweet diſpoſition,*

پاکدامن pakdâmen *with unblemiſhed virtue,*

خوب آواز khob avâz *with a pleaſing voice.*

خوب رایحه khob rayhe *with a pleaſant ſcent,*

خوش الحان khoſh elhân *with ſweet notes;*

an epithet of the nightingale, as in this elegant diſtich,

رونق عهد شبابست دگر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightneſs of youth again returns to the bowers; the roſe ſends joyful tidings to the nightingale with ſweet notes.

خوش رفتار khoſh reftâr *walking gracefully.*
شیرینکار ſhireenkâr *with gentle manners.*
شیرین دهن ſhireen dihen *with a ſweet mouth.*
سیاه چشم ſiah çheſhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleaſure.

III.

Adjectives compounded of two nouns.

Each of theſe epithets is a ſhort ſimile.

پري روي peri ruyi } *with the face of an*
پري پیکر peri peyker } *angel.*
پري رخسار peri rukhsâr *with the cheeks of an angel,*
جمشید کلاه Gemſhid kulâh *with the diadem of Gemſhia.*
دارا حشمت Dara hiſhmet *with the troops of Darius.*
سیمین ساق ſimeen sâk *with legs like ſilver.*
شکر لب ſheker leb *with lips of ſugar.*
طوطي گفتار tuti guftâr *talking like a parrot.*
غنچه لب guncheh leb *with lips like roſe-buds.*
سمن بوي ſemen bûyi *with the ſcent of jeſſamine.*
سمن بر ſemen ber *with a boſom like jeſſamine.*

گلرخ gulrokh *with cheeks like roſes.*
گلروي gulruyi *with a roſy face.*
مشکبوي muſhk buyi *with the ſcent of muſk.*
یاقوت لب yakût leb *with lips like rubies.*
شیر دل ſheer dil *with the heart of a lion.*

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian poets, that they ſometimes fill a diſtich with them, as

ماه روي مشکبوي دلکشي
جان فزاي دلفریبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The particle هم hem *together*, prefixed to nouns, forms another elegant claſs of compounds implying *ſociety* and *intimacy*, as

هماشیان hemâſhiyán *of the ſame neſt.*
هماهنگ hemâheng *of the ſame inclination.*
همبزم hembezm *of the ſame banquet.*

هم‌پیستر hempiſter *lying on the ſame pillow.*
هم‌خوابه hemkhâbeh *ſleeping together.*
هم‌دم hemdem *breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید ná umeéd *hopeleſs*, نا شناس ná ſhinâs *ignorant*, نا شکفته ná ſhukûtteh *a roſe not yet blown*; کم‌بها kembeha *of little value*, کم عقل kem akil *with little ſenſe*; بي باک bee bâk *fearleſs*, بي امان bee amân *mercileſs:* this particle is often joined to Arabick verbals, as بي تامّل bee támmul *inconſiderate*, بي ترتیب bee terteeb *irregular.*

Example.

بعد ازین نام ترا درهرکجا خواهم نوشت
بي حقیقت بي مروّت بي وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write *falſe*, *unkind*, and *faithleſs.*

Names of agents are generally participles active in نده, as سازنده ſazéndeh *a compoſer*; or they are formed by adding گر ger, گار gár, or بان bân, to a ſubſtantive, as زرگر *a gold-ſmith*, قلمکار *a writer*, باغبان *a gardener.*

Nouns of action are often the ſame with the third perſon preterite of a verb, as و خرید فروخت *buying and ſelling*, آمد و شد *coming and going*.

Adjectives implying poſſeſſion or plenty are formed by adding to nouns the terminations سار sár, کین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *baſhful*, غمکین *ſorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاهب ſahyb, and اهل ehl prefixed to nouns form likewiſe adjectives of poſſeſſion, as ذو جلال *majeſtick*, dignitate præditus, صاحب جمال *beautiful*, venuſtate præditus, اهل حکمت *wiſe*, ſapientiâ præditus. We may here obſerve, that the Indians uſe a great variety of phraſes purely Arabick, ſome as proper names and titles of chiefs and princes, and others as epithets or conſtant adjuncts to ſubſtantives; ſuch are the names شجع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدوله Shemſeddoula, سراج الدوله Serájeddoula, which ſignify in Arabick *the force, the ſtar, the ſun, and the lamp of the ſtate*; ſuch alſo is the title which they gave Lord Clive, زبدة الملک Zubdatulmulk *the flower of the kingdom*; in the ſame manner they

ſeldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradiſe of regions*, an Arabick title given to that province by آورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding ین as آتشین *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination انه added to ſubſtantives forms adverbs that imply a kind of ſimilitude, as دانایانه *prudently, like a prudent man*, مردانه *courageouſly, like a man of courage*.

Adjectives of ſimilitude are formed by adding آسا aſa, سا ſa, or وش veſh, to ſubſtantives, as عنبر آسا amber aſa *like ambergris*, مشک آسا *like muſk*, جنّت آسا *like paradiſe*; سحر سا *like magick*; غنچه وش *like a roſe-bud*, قمر وش or مهوش *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

روضة مآء نهرها سلسال

دوحة سجع طیرها موزون

آن پر از لالهاي رنگارنگ
واين پر از ميوهاي گوناگون

A garden, in which were the cleareſt rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues.*

The two firſt lines of this tetraſtich are in pure Arabick.

The termination فام fám, as well as گون goon, denotes colour, as گلفام or گلگون *roſe-coloured*, زمردفام *emerald-coloured.*

From the compounds above mentioned, or any other adjectives, compounded or ſimple, may be formed abſtract ſubſtantives by adding ي, as

شرمسار *baſhful*,
دانشمند *learned*,
سياه *black*,
شرمساري *baſhfulneſs.*
دانشمندي *learning.*
سياهي *blackneſs.*

If the adjective end in ه the abſtract is made by changing ه into گي, as بيگانه *new*, بيگانگي *novelty.*

Other abſtracts are made either by adding ار

to the third perſon of the paſt tenſe, as دیدار *fight*, گفتار *ſpeech*, رفتار *motion*; or by adding ش to the contracted participle, as اسایش *reſt*, ستایش *praiſe*, ازمایش *temptation*.

The letter ا elif added to ſome adjectives makes them abſtract nouns, as گرم *warm*, گرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان iſtán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان negariſtán * *a gallery of pictures.*
بهارستان behâriſtân *the manſion of the ſpring.*
گلستان guliſtân *a bower of roſes.*
شکردان ſhekerdân } *a chest of ſugar.*
or شکرستان ſhekeriſtân }
سنبلستان ſumbuliſtân *a garden of hyacinths.*
شیرستان ſheeriſtân *the country of lions.*

* The five firſt of theſe names are the titles of as many excellent books: the Behariſtán and Guliſtán are poetical compoſitions by Jâmi and Sâdi; the Negariſtán is a very entertaining miſcellany in proſe and verſe; and the Shekerdân is a miſcellaneous work in Arabick upon the hiſtory of Egypt: as to the Sumbuliſtân, I have ſeen it quoted, but recollect neither the ſubject, nor the name of its author. The Greeks ſometimes gave theſe flowery titles to their books; thus Pamphilus publiſhed a treatiſe on different ſubjects, which he called Λειμών چمنزار *a meadow*; and Apoſtolius compiled an Ἰωνια بنفشه زار *a garden of violets*, or a collection of proverbs and ſentences.

جنیستان ginniſtân *fairy-land.*
گلزار gulzár *a bed of roſes.*
لالهزار lálehzár *a border of tulips.*
عبادتگاه ibádetgáh *a place of worſhip.*
خواب جا khab já *the place of ſleep,* a bed.

The learner muſt remember, that when theſe compounds are uſed as diſtinct ſubſtantives, the termination ان of the plural, and را of the oblique caſe, muſt be added to the end of them, as

Sing. Nom. شیرین دهن } *a girl with ſweet*
Obl. شیرین دهنرا } *lips.*
Plur. Nom. شیرین دهنان } *girls with ſweet*
Obl. شیرین دهنانرا } *lips.*

The Perſian verbs are compounded either with nouns and adjectives, or with prepoſitions and other particles. The verbs chiefly uſed in the firſt ſort of compoſition are کردن *to do,* آوردن *to bring,* داشتن *to have,* ساختن *to make,* فرمودن *to order,* خوردن *to devour,* زدن *to ſtrike,* بردن *to bear,* نمودن *to ſhow,* گشتن or گردیدن *to become,* آمدن *to come,* دیدن *to ſee,* گرفتن *to take,* and یافتن *to find.* The moſt common of theſe is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Perſian adjectives and participles, as

اقرار کردن ikrár kerden *to confeſs.*
انتظار کردن intizár kerden *to expect.*
رجوع کردن rujû kerden *to return.*
تمام کردن temâm kerden *to complete.*
پر کردن por kerden *to fill.*
ترک کردن terk kerden *to leave.*
طلوع کردن tulû kerden *to riſe* (oriri).

Thus Hafiz,

صبحست ساقیا قدحي پر شراب کن
دور فلک درنک ندارد شتاب کن
خورشید مي زمشرف ساغر طلوع کرد
شکر برک عیش میطلبي ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay, therefore *haſten.* The ſun of the wine *riſes* from the eaſt of the cup: if thou ſeekeſt the delights of mirth, *leave* thy ſleep.

هجوم آوردن hujúm âverden *to aſſault.*
یاد آوردن yád âverden *to remember.*
عجب داشتن ajeb daſhten *to wonder.*
معذور داشتن mâzúr daſhten *to excuſe.*
حسد بردن heſed berden *to envy.*
اعتقاد بردن itikád berden *to believe.*

غمّ خوردن ghemm khorden *to grieve.*
سوگند خوردن ſeugend khorden *to ſwear.*
روشن ساختن rúſhen ſakhten *to enlighten.*
تر ساختن ter ſakhten *to moiſten.*
التفات نمودن iltifát numûden *to esteem.*
مدهوش گشتن medhûſh geſhten *to be aſtoniſhed.*
غمناک گردیدن gemnák gerdíden *to be afflicted.*
پدید آمدن pedeed âmeden *to appear.*
احسان دیدن ihſan deeden *to be benefited.*
پرورش یافتن perveriſh yáften *to be educated.*
قرار گرفتن kerár griften *to be confirmed.*

The verbs زدن and فرمودن are very frequently uſed in compoſition, as نعره زدن nâreh zeden *to call aloud,* فکر فرمودن fikr fermúden *to conſider*; thus Geláleddîn Rúzbehár,

تا بحمد تو نعره زد بلبل
همه گوشم چون درخت گل

While the nightingale ſings thy praiſes with a loud voice, I am all ear like the ſtalk of the roſe-tree.

and Hafiz,

فکر معقول بفرما گل بیخار گجاست

Conſider attentively; where is a roſe without a thorn?

Some of the particles, with which verbs are compounded, are ſignificant, and others redundant and ornamental, as

در آمدن der âmeden *to enter.*
در اوردن der âverden *to carry in.*
در خواستن der kháſten *to require.*
در یافتن der yáften *to underſtand.*
بر آمدن ber âmeden *to aſcend.*
بر گشتن ber geſhten *to return.*
بر آسودن ber âsúden *to reſt.*
باز داشتن baz daſhten *to with-hold.*
فرود آمدن furúd âmeden *to deſcend.*
واپس داشتن vápes daſhten *to detain.*
سر دادن ſer dáden *to baniſh*, to confine to a place.

In the preſent tenſe of a compound verb the particle مي is inſerted between the two words of which it is compoſed, as پر کردن *to fill.*

Sing. پر مي کنم *I fill.*
پر مي کني *thou filleſt.*
پر مي کند *he fills.*

Plur. پر مي كنيم *we fill.*
پر مي كنيد *you fill.*
پر مي كنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great diſtance from each other, as

صبا بلطف بگو آن غزال رعنارا
كه سر بكوه و بيابان تو دادهٔ مارا

" O weſtern breeze, ſay thus to yon tender
" fawn, thou haſt confined us to the hills and
" deſerts."

where سر دادهٔ the preterite of سر دادن *to confine*, reléguer, is ſeparated by three words. The noun سر has a number of different ſenſes, and is therefore the moſt difficult word in the Perſian language; it ſignifies *the head, the top, the point, the principal thing, the air, deſire, love, will, intention, &c.* and ſometimes its meaning is ſo vague that it ſeems a mere expletive, though the Perſians undoubtedly feel its force.

There are derivative verbs in Perſian, as in Hebrew and Arabick, which may be called *cauſals*; they are formed from the tranſitive verbs by changing يدن into انيدن, and ſometimes into ايانيدن, as

تابيدن *to ſhine.* تابانيدن and تابايانيدن *to cauſe to ſhine.*

رسیدن *to arrive.* رسانیدن *to cauſe to arrive,* to bring.

یارب آن آهوي مشکین بختن باز رسان
وآن سهي سرو خرامان بچمن باز رسان

O heaven! *bring* that muſky fawn back to Khoten; bring back that tall waving cypreſs to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt common of them:

۱	ا	یک yek	*one.*
۲	ب	دو du	*two.*
۳	ج	سه ſeh	*three.*
۴	د	چهار chehar	*four.*
۵	ه	پنج penge	*five.*
۶	و	شش ſheſh	*ſix.*
۷	ز	هفت heft	*ſeven.*
۸	ح	هشت heſht	*eight.*
۹	ط	نه nuh	*nine.*

۱۰	ي	ده deh	*ten.*
۱۱	يا	يازده yázdeh	*eleven.*
۱۲	يب	دوازده duázdeh	*twelve.*
۱۳	يج	سيزده ſizdeh	*thirteen.*
۱۴	يد	چهارده chehardeh	*fourteen.*
۱۵	يه	پانزده panzedeh	*fifteen.*
۱۶	يو	شانزده ſhanzedeh	*ſixteen.*
۱۷	يز	هفده hefdeh	*ſeventeen.*
۱۸	يح	هشده heſhdeh	*eighteen.*
۱۹	يط	نوزده nuzdeh	*nineteen.*
۲۰	ك	بيست beeſt	*twenty.*
۲۱	كا	بيست يک beeſtyek	*twenty-one.*
۳۰	ل	سي ſee	*thirty.*
۴۰	م	چهل chehel	*forty.*
۵۰	ن	پنجاه penjâh	*fifty.*
۶۰	س	شصت ſheſht	*ſixty.*
۷۰	ع	هفتاد heftâd	*ſeventy.*
۸۰	ف	هشتاد heſhtâd	*eighty.*
۹۰	ص	نود navéd	*ninety.*
۱۰۰	ق	صد ſad	*a hundred.*
۲۰۰	ر	دوصد dûſad	*two hundred.*
۳۰۰	ش	سيصد ſeeſad	*three hundred.*
۴۰۰	ت	چهارصد cheharſad	*four hundred.*
۵۰۰	ت	پانصد panſad	*five hundred.*
۶۰۰	خ	ششصد ſheſhſad	*ſix hundred.*
۷۰۰	ذ	هفتصد heftſad	*ſeven hundred.*

٨٠٠ ض هشتصد	heſhtſad	*eight hundred.*
٩٠٠ ظ نهصد	nuhſad	*nine hundred.*
١٠٠٠ غ هزار	hezar	*a thouſand.*
١٠٠٠٠ یغ هزار ده	deh hezar	*ten thouſand.*
١٠٠٠٠٠ قغ صدهزار	ſad hezar	*a hundred thouſand.*
	or لك lac	

ORDINALS.

نخست nukhuſt	*firſt.*
دوم duum	*ſecond.*
سیوم ſium	*third.*
چهارم chehárum	*fourth.*
پنجم penjum	*fifth.*

All the other ordinals are formed in the ſame manner, by adding م to the cardinal numbers.

ADVERBS.

بسیار besíar *much.*	اندك endek *little.*
اینجا eenjá *here.*	آنجا ânjá *there.*

جان نیز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my ſoul *to that place*, how trifling a preſent would it be!

از اینجا ez eenjá *hence.*

اینسو eensú *hither.*
کجا cujá *where* or *whither.*
هر کجا که her cujá ke *whereſoever.*
بیرون beerún *without.*
از آنجا ez ânjá *thence.*
آنسو ânsú *thither.*
از کجا ez cujá *whence.*
درون derún
or اندرون enderún } *within.*

نوازنده بلبل بباغ اندرون
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were ſporting on the hills.

فرو forú
or فرود forúd } *below.* بالا bálá *above.*

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdâd
سحرگاه ſehérgah } *in the morning.*
or سحر ſeher

شامگاه ſhamgáh *in the evening.*
دي dee *yeſterday.*
پیش peiſh *before.*
اکنون eknún *now.*

چون chûn *when.*
فردا ferdá *to-morrow.*
پس pes *after.*
آنگاه angâh *then.*
هماندم hemándem *directly.*
هرگز herkez *ever.*
هنوز henúz *yet.*
تا tá *until.*
باري báree *once.*
هم hem *alſo.*
هرگزنه herkezneh *never.*
بعد از آن bâd ez an *afterward.*
همیشه hemeiſheh *always.*
دیگربار deigerbah *again.*
نیز neez *even.*

The following ſix adverbs are nearly ſynonymous, and ſignify *as, like, in the ſame manner as*;

همچو hemchú,
چنین cheneén,
چنانچه chenáncheh,
همچون hemchún,
همچنین hemcheneén,
چنانکه chenánkeh.

کو cú where?
چند chend *how many?*

از بهر چه ez behri che *on what account?*
چون chún *how?*
اینک eenek *behold!*
مگر megher *perhaps.*
هم hem } *together.*
and بهم behem }
چرا cherá *wherefore?*
چگونه chegúneh *how* or *what.*
کاش cáſh *would!*
مبادا mebáda *leſt by chance.*
تنها tenha *alone.*

CONJUNCTIONS.

و u or va *and.*
یا ya *or.*
هم hem, or نیز neez *alſo.*
اگر egher, or گر gher *if.*
اگرچه eghercheh, گرچه ghercheh *though.*
امّا emma, لیکن leiken, بل bel, بلکه belkeh *but.*
هرچند herchend, هرچندکه herchendkeh *although.*
بنابرین benabereén *therefore.*
که keh *ſince.*
مگر megher *unleſs.*
پس pes *then, moreover.*

زیرا zéra *becauſe.*
جز júz *except.*

PREPOSITIONS.

از ez or ز *from, by, of.*
پس pes *after.*
به beh, or ب be, joined to the noun, *in, to.*
با ba *with.*
پهلوي pehlevi *near.*
براي beráï, بجهت bejehet *for.*
ازجهت ez jehet, از بهر ez behr *on account of.*
میان meián *between.*
فرود forúd *beneath.*
زبر zeber *above.*
ابر aber, or بر *upon.*
پیش peiſh *before.*
بي bé *without.*
در der *in.*
سوي súï *toward.*
زیر zeér *under.*
نزد nazd *near.*

INTERJECTIONS.

ایا eiá, ایها ayoha *oh!*
دریغ or دریغا dereega *alas!*
آه âh *ah!*

Thus in the tale of the merchant and the parrot by Gelaleddin Rúmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهي نهان شد زير ميغ

Alas! alas! that ſo bright a moon ſhould be hidden by the clouds!

فغان fugán and افسوس efsús are likewiſe interjections that expreſs grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

ديروز چنان وصال جان فروزي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آنرا روزي نويسد اينرا روزي

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs; alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferdufi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma:

چو برخاست از لشكركش كرد
رخ نامداران ما كشت زرد

من این کرز یکزخم برداشتم
سپهرا هم انجای بگذاشتم
خروشی برآورد اسبم چو پیل
زمین شد پریشان چو دریای نیل *

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferdufi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conſtruction of the Perſian tongue is very eaſy, and may be reduced to a few rules, moſt of which it has in common with other languages. The nominative is uſually placed before the verb, with which it agrees in number and perſon, as in this pious ſentence of a Perſian philoſopher,

از بهر چه آمدهٔ اگر آمدهٔ که علم اوّلین
و اخرین بیاموزي این راه روا نیست این
همه خالق داند و اگر آمدهٔ که اورا جوي
آنجا که اوّل قیام بر گرفتي او خود آنجا
بود *

Wherefore *art thou come?* if *thou art come* to learn the ſcience of ancient and modern times, thou haſt not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to ſeek him, know that where *thou* firſt *waſt fixed*, there *he was preſent*.

yet it is remarkable, that many Arabick plurals are conſidered in Perſian as nouns of the ſingu-

* See the Bibliotheque Orientale, p. 950.

lar number, and agree as ſuch with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميكردد طي

By the approach of ſpring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs ميكردد in the ſingular.

There is another ſtrange irregularity in the Perſian ſyntax; the cardinal numbers are uſually joined to nouns and verbs in the ſingular, as هزار يك روز *a thouſand and one days.*

نسيم زلغت اشكر بكذرد بتربت حافظ
زخاك شالبدش صد هزار لاله برآيد

If the gale ſhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thouſand flowers will ſpring* from the earth that hides his corſe.

Theſe idioms, however, are by no means natural to the Perſian, but ſeem borrowed from the Arabs, who ſay, الف ليلة و ليلة *a thouſand and one nights.* In Arabick too a noun of the plural number, if it ſignify a thing without life, requires a verb in the ſingular, and that of the

feminine gender, for the Arabick verbs have diſtinct genders like nouns, as

خرّت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Moſt active verbs require the oblique caſe in را after them, as

اگر آن ترك شيرازي بدست ارد دل مارا
بخال هندويش بخشم سمرقند و بخارارا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been obſerved (ſee page 201) that the را is omitted if the noun be indefinite or general, جام پر كن *fill* a *cup*; but that it is inſerted, if the thing be particular and limited, جامرا پر كرد *he filled* the *cup*; examples of this occur in almoſt every page.

All nouns or verbs by which any profit or acquiſition is implied govern the oblique caſe, as

بلي هر جا كه شود مهر آشكارا
سهارا چز نهان بودن چه يارا

Yes! whenever the ſun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the poſition rather than to the ſyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firſt of them commonly contains the verb, which is underſtood in the reſt, as

مضرّت تعجيل بسيارست و منفعت صبر
و سكون بيشمار

The diſadvantages of haſte are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its ſubſtantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the ſcent of a roſe*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*, گلبوي *roſe-ſcented*.

Conjunctions which expreſs conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

* Soha is the Arabick name for a very ſmall and obſcure ſtar in the conſtellation of the Great Bear.

گر بدانستمي که فرقت تو
اينچنين صعب باشد و دلسوز
از تو دوري نجستمي يکدم
وز تو غايب نبودمي يکروز

If I had known *that* thy abſence would have been ſo ſorrowful and afflicting, I would not have departed from thee a ſingle day; I would not have left thee a ſingle moment.

Prepoſitions and interjections are fixed to nouns in the nominative caſe, as

شنوده‌ام که دو کبوتر با يکديگر در
آشيانهٔ دمساز و در کاشانهٔ همراز نه از غبار
اغيار بر خاطر ايشان کردي و نه از محنت
روزگار در دل ايشان دردي

I have heard that two doves lived together *in* one neſt, and whiſpered their ſecrets *in* one chamber; the duſt of jealouſy had never ſullied their minds, and the anguiſh of misfortune had never pierced their hearts.

پرده داري ميکند در قصر قيصر عنکبوت
بومي نوبت * ميزند بر کنبد افراسياب

* نوبت is an Arabick word ſignifying *a turn, a change, a watch*, excubiæ; hence نوبت زدن in Perſian, and نوبت

The ſpider holds the veil *in* the palace of Cæſar;
the owl ſtands ſentinel *on* the watch-tower of
Afraſiab.

Theſe are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches: the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs the gems muſt endeavour to find them by their own labours.

چالیق in Turkiſh, ſignify *to relieve the guards by the ſounds of drums and trumpets.* This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحت inſtead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش و خرم و بوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهاررا اعتدال بخشيدي و شمامهٔ ريحان روح فزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
بواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

و بر يک گوشهٔ چمنش گلبني بود تازه‌تر از نهال کامراني و سرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلغريبان نازک خوي و رخسار سمنبران ياسمين بوي بشگفتي و باغبان با آن گل رعنا عشق بازي آغاز نموده گفتي

A literal tranſlation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a huſbandman had a ſweet and pleaſant orchard, and a garden more freſh than the bower of Irem. The air of it gave mildneſs to the gales of the ſpring, and the ſcent of its herbs that refreſhed the ſpirits, conveyed perfume to the very ſoul.

VERSES.

A bower like the garden of youth, a bed of roſes bathed in the waters of life, the notes of its nightingales raiſing delight; its fragrant gale ſhedding perfume.

And in one corner of his garden there was a roſe buſh freſher than the ſhrub of deſire, and more lofty than the branch of the tree of mirth. Every morning on the top of the roſe buſh the roſe bloſſomed, coloured like the cheek of heart-alluring damſels with gentle minds, and the face of lily-boſomed maids ſcented like jeſſamine. The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سينهٔ دهقان پديد آمده دام فريبي در راه وي نهاد و بدانهٔ حيل اورا صيد کرده در زندان تفس محبوس ساخت بلبل بيدل طوطي وار زبان بکشاد وگفت اي عزيز مرا بچه موجب حبس کردهٔ از چه سبب بعقوبت من مايل شدهٔ اگر صورت بجهت استماع نغمات من کردهٔ خود اشيانهٔ من دربوستان تست دم سحر طربخانهٔ من اطراف گلستان تست و اگر معني ديگر بخيال گذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان گفت هيچ ميداني که بروزگار من چه کردهٔ و مرا بمفارقت يار نازنين چند بار ازردهٔ سزاي آن عمل بطريق مکافات همين تواند بود که تو از دارو ديار مانده و از تفرّج و تماشا مهجور شده در گوشهٔ زندان مي زاري و من هم درد هجران کشيده و درد فراقت جانان چشيده در کلبهٔ احزان مي نالم

A DISTICH.

I know not what the roſe ſays under his lips,
that he brings back the helpleſs nightingales
with their mournful notes.

One day the gardener according to his eſtabliſhed cuſtom went to view the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe, becomes
intoxicated; he lets go from his hand the
reins of prudence.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes

AN HEMISTICH.

added another ſcar to the ſcar which he had
before.

The third day, by the motion of the nightingale's bill,

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سينهٔ دهقان پديد آمده دام فريبي در راه وي نهاد و بدانهٔ حيل اورا صيد کرده در زندان تفس محبوس ساخت بلبل بيدل طوطي وار زبان بکشاد وگفت اي عزيز مرا بچه موجب حبس کردهٔ از چه سبب بعقوبت من مايل شدهٔ اگر صورت بجهت استماع نغمات من کردهٔ خود اشيانهٔ من دربوستان تست دم سحر طربخانهٔ من اطراف گلستان تست و اگر معني ديگر بخيال گذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان گفت هيچ ميداني که بروزگار من چه کردهٔ و مرا بمفارقت يار نازنين چند بار ازردهٔ سزاي آن عمل بطريق مکافات همين تواند بود که تو از دارو ديار مانده و از تفرّج و تماشا مهجور شده در گوشهٔ زندان مي زاري و من هم درد هجران کشيده و درد فراقت جانان چشيده در کلبهٔ احزان مي نالم

AN HEMISTICH.

the roſes were plundered, and the thorns only remained.

Then the reſentment cauſed by the nightingale broke out in the breaſt of the gardener, he ſet a deceitful ſpringe in his way, and having caught him with the bait of treachery, he confined him in the priſon of a cage. The diſheartened nightingale opened his mouth, like a parrot, and ſaid, Oh, Sir, for what cauſe haſt thou impriſoned me? for what reaſon haſt thou reſolved to diſtreſs me? if thou formeſt the deſire of hearing my ſongs, my own neſt is in thy garden, where in the morning thy bower ſhall be the houſe of my muſick; but if thou haſt another idea, inform me of what thou haſt in thy mind (an Arabick phraſe).

The gardener ſaid, Doſt thou not know how thou haſt ſpoiled my fortune, and how often thou haſt diſtreſſed me with the loſs of my favorite roſe? it is right that thy action ſhould be requited, and that thou being ſeparated from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

بیت

بنال بلبل اگر با منت سر یاریست
که ما دو عاشق زاریم وکار ما زاریست

بلبل گفت ازین مقام درگذرو بر اندیش
که من بدین مقدار جریمهٔ که کلي را پریشان
کرده‌ام محبوس گشته‌ام تو که دلي را
پریشان مي سازي حال تو چون خواهد بود

نظم

گنبد گردنده زروي قیاس
هست به نیکي و بدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زیانش رسید

این سخن بر دل دهقان کارکر آمده
بلبل را آزاد کرد بلبل زباني بازادي گشاد
و بگفت چون با من نکوي کردي بحکم
هل جزا الاحسان الا الاحسان مکافات آن
باید کرد بدان که در زیر درخت که
ایستادهٔ آفتابهٔ است پر اززر بردارو درحوایج
خود صرف کن دهقان آن محل را بگاوید
وسخن بلبل درست یافت گفت اي بلبل

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder?

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done me this ſervice according to the ſentence (in the Alcoran), Is there any recompenſe for benefits, but benefits? it is neceſſary to reward thee for it. Know, that under the tree where thou ſtandeſt there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then

عجب که آفتابهٔ زررا در زیر زمین مي بيني و دام در زیر خاك ندیدي بلبل گفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضاي آلهي نزول یابد دیدهٔ بصیرترا نه روشني ماند و نه تدبیر و خرد نفع رساند

ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION,

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Ἐπίτριτοι, and which are compoſed of iambick feet and ſpondees alternately, as *ămātōrēs pŭēllārūm*. In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

ببوي نافهٔ كاخر صبا زان طرّه بكشايد
زجعد زلف مشكينش چه تاب افتاد در دلها

Bĕbūī nā | fĕī kākhĕr | sĕbā zān tūr | rĕ
būcſhāyĕd
Zĭ jādī zūl | fĭ mūſhkīnēſh | chĭ tāb ūftād |
ŭ dĕr dīlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They ſometimes conſiſt of fourteen ſyllables in this form,

---˘|˘---|---˘|˘---

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ گل رعنا از بهر که میرویي

Tā ghūnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ
khāhēd dād
Aī ſhākhĭ | gŭlī rānā | ēz bēhrĭ | kĕ mīrūyī

Ah! to whom will the ſmiling roſe bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

---˘|˘---˘|˘---˘|˘---

as

گوشم همه بر قول نيي و نغمت چنگست
چشمم همه بر لعل تو و گردش جامست

Gōſhēm hĕ | mĕ bēr kūlĭ | nĕy ū nāgmă | tĭ chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālĭ | tŏ ū ghērdĕ | ſhĭ jāmēſt

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεια ματερ, οὐτοι δυναμαι κρεκειν τον ἰσ7ον
Ποθω δαμεισα παιδος βραδιναν δὶ 'Αφροδιταν.

which he ſcans thus,

Γλυκεια μα | τερ, οὐτοι δυ | ναμαι κρεκειν | τον ἰσ7ον
Ποθω δαμει | σα παιδος βρα | διναν δὶ 'Α | φροδιταν.

Other lyrick verſes contain thirteen ſyllables in this form,

⏑ – ⏑ – | – – – | ⏑ – ⏑ – | – –

as

صبا به تهنیت پیر میفروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sĕbā bĕ tēh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon

of mirth, joy, wantonneſs, and wine is coming.

or,

˘ – ˘ – | ˘ – – | ˘ – ˘ – | – –

as

صبا بلطف بشکو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

Sĕbā bĕlūtf | bŏgoū ān | găzālĭ rā | nārā
Kĕ sēr bĕcoūh | vă byābān | tŏ dādeī | mārā

This couplet has been tranſlated in another part of the grammar. See p. 274.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅσις ἡμων τας Ἀθηνας ἐκκεκωφηκας βοων.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul reft va guliſtán derguzeſht
Neſhenvi zan pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs, you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroick or moral ſubjects, as the works of Ferdúſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddîn. This ſort of verſe anſwers to our common heroick rhyme, which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſe uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of ſcanſion: thus the following elegant couplet quoted by Meninſki,

تبا در چین هر تاري بود زلف ترا صد
چین

كه سازي برگل سوري زسنبل پوده چين
بر چين

muſt be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera ſad cheén
Ke ſazee bér | guleé ſureé | zeſumbul pú | de cheen ber cheén

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; their vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شبراز Shīrāz, سنبل sūmbūl, دهان dĕhān, سهن sĕmēn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشكلها vĕ.ī āftādŭ mūſhkīlhā,

and كجا دانند حال ما cŭjā dānēndī hālī mā.

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي

ya; thus بيرون beērūn, which is a ſpondee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دگر is uſed for دیگر and بدن for بودن. The omiſſion of ا elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه و شکلفشان کن از دهر چه میجویي
این شکفت سحرگه گل بلبل تو چه مگویي

"Call for wine, and ſcatter flowers around;
"what favour canſt thou expect from for-
"tune?" ſo ſpake the roſe this morning; O
nightingale! what ſayeſt thou to her maxim?

In which lines شکلفشان is uſed for پراکنان *ſhedding flowers*, and سحرگه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty. I ſhall not ſet down theſe examples

at random, but ſhall ſelect ſuch as are remarkable for beauty of ſentiment or delicacy of expreſſion.

مصراع AN HEMISTICH.

گل نچيند كسي كه كارد خار

He that plants thorns will not gather roſes.

بيت A DISTICH.

كاروان رفت و تو در خواب و بيابان درپيش
كجا روي ره زكه پرسي چكني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي A TETRASTICH.

هنكام سپيده دم خروس سحري
داني زچه رو همي كند نوحه گري
يعني كه نمودند در اينهٔ صبح
كز عمر شبي گذشت و تو بيخبري

At the time that the dawn appears, doſt thou know for what reaſon the bird of the morning complains? He ſays, that it is ſhown in the mirror of the day, that a whole night of thy life is paſſed, while thou art loſt in indolence.

Another.

خواهي كه نباشي بغمّ ورنج قرين
بشنو سخن پاكتر از درّ ثمين
از دشمن آزرده تغافل منماي
و زصاحب كبر و كينه ايمن منشين

Doſt thou deſire to be free from ſorrow and pain? hear a maxim more valuable than a precious gem: Deſpiſe not thine enemy, though he be diſtreſſed; and truſt not thy friend, if he be proud and malevolent.

In all the Perſian elegies and odes the two firſt hemiſtichs have the ſame rhyme, which is continued through the whole poem at the end of every diſtich. A ſhort piece of poetry, in which the two firſt lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company:

گلي خوشبوي در حمّام روزي
رسيد از دست محبوبي بدستم

بدو گفتم که مشکي يا عنبري
که از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليکن مدتي با گل نشستم
کمال همنشين در من اثر کرد
وگر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of ſcented clay*. I took it, and ſaid to it, "Art thou muſk or "ambergris? for I am charmed with thy de- "lightful ſcent." It anſwered, "I was a "deſpicable piece of clay; but I was ſome "time in the company of the roſe; the "ſweet quality of my companion was com- "municated to me; otherwiſe I ſhould have "been only a piece of earth, as I appear "to be."

When both lines of each couplet rhyme together through a whole compoſition, it is called مثنوي as in the following examples:

چنين است آيين گردنده دهر
نه لطفش بود پايدار و نه قهر

* گل خوشبوي ghili khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

نه پرورد کس‌را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فریدون فرّخ فرشته نبود
زمشك و زعنبر سرشته نبود
بداد و دهش یافت آن نیکویي
تو داد و دهش کن فریدون تویي

The happy * Feridún was not an angel; he was not formed of muſk or ambergris. He gained his reputation by juſtice and liberality: be thou juſt and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
که با پاکیزه رویي در شکرو بود

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a miſtake in his tranſlation of theſe lines (ſee the article Farrakh in his Bibliotheque Orientale) for not recollecting the ſenſe of فرّخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

چنین خواندم که در دریاي اعظم
بگردابي درافتادند باهم
چو ملّاح آمدش تا دست گیرد
مبادا کاندر آن سختي بمیرد
همي گفت از میان موج تشویر
مرا بگذار و دست یار من گیر
درین گفتن جهان بروي دراشغت
شنیدندش که جان مي داد و مي گفت
حدیث عشق از آن بطال منیوش
که در سختي کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were ſailing in the great ſea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and ſave him from periſhing in that unhappy juncture; he called aloud, and pointed to his miſtreſs from the midſt of the waves; "Leave me, and take "the hand of my beloved." The whole world admired him for that ſpeech; and when he was expiring he was heard to ſay; "Learn not the tale of love from that wretch "who forgets his beloved in the hour of "danger."

Theſe examples will, I hope, be ſufficient to undeceive thoſe who think that the Aſiatick poetry conſiſts merely in lofty figures and flowery deſcriptions. There is ſcarce a leſſon of morality or a tender ſentiment in any European language, to which a parallel may not be brought from the poets of Aſia. The verſes of eleven ſyllables, which are uſed in the great Perſian poems, always rhyme together in couplets. It is unneceſſary in this ſection to give an example of the Perſian قصيده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Caſſideh often turns upon lofty ſubjects, and the Gazal compriſes for the moſt part the praiſes of love and merriment, like the lighter odes of Horace and Anacreon. The moſt elegant compoſers of theſe odes are جامي Jâmi and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects are more finely poliſhed than the ſongs of theſe Perſian poets; they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand

the images and alluſions in the Perſian poems, he will ſee a reaſon in every line why they cannot be tranſlated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن و طواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو و حالت گل
بي لاله عذار خوش نباشد
با يار شكرلب گلاندام
بي بوس و كنار خوش نباشد
باغ گل و ملّ خوشست امّا
بي صحبت يار خوش نباشد
هر نقش كه دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The roſe is not ſweet without the cheek of my beloved; the ſpring is not ſweet without wine.

The borders of the bower, and the walks of the

garden, are not pleaſant without the notes of the nightingale.

The motion of the dancing cypreſs and of the waving flowers is not agreeable without a miſtreſs whoſe cheeks are like tulips.

The preſence of a damſel with ſweet lips and a roſy complexion is not delightful without kiſſes and dalliance.

The roſe-garden and the wine are ſweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can deviſe are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار nisár, and him who collects it نثارچين nisár cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee p. 196.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of our Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occaſion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the ſingers, and of wine, and ſeek not to diſcloſe the ſecrets of futurity; for no one, however wiſe, ever has diſcovered, or ever will diſcover them.

I can eaſily conceive how the inchanting beauties of Joſeph affected Zoleikha ſo deeply, that her love tore the veil of her chaſtity.

Attend, O my ſoul! to prudent counſels; for youths of a good diſpoſition love the advice of the aged better than their own ſouls.

Thou haſt ſpoken ill of me; yet I am not offended; may Heaven forgive thee! thou haſt ſpoken well: but do bitter words become a lip like a ruby, which ought to ſhed nothing but ſweetneſs?

O Hafiz! when thou compoſeſt verſes, thou ſeemeſt to make a ſtring of pearls: come, ſing them ſweetly: for Heaven ſeems to have ſhed on thy poetry the clearneſs and beauty of the Pleïads.

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far as I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who underſtands muſick, will perceive that the Aſiatick numbers are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;

That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
And bid thy penſive heart be glad,
Whate'er the frowning zealots ſay:
Tell them their Eden cannot ſhow
A ſtream ſo clear as Rocnabad,
A bow'r ſo ſweet as Moſelláy.

Oh! when theſe fair, perfidious maids,
Whoſe eyes our ſecret haunts infeſt,
Their dear deſtructive charms diſplay,
Each glance my tender breaſt invades,
And robs my wounded ſoul of reſt,
As Tartars ſeize their deſtin'd prey.

In vain with love our boſoms glow;
Can all our tears, can all our ſighs
New luſtre to thoſe charms impart?
Can cheeks where living roſes blow,
Where nature ſpreads her richeſt dies,
Require the borrow'd gloſs of art?

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,

* لعل مذاب a *melted ruby* is a common periphraſis for wine in the Perſian poetry. See Hafiz, ode 22.

Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the ſacred gloom.

Beauty has ſuch reſiſtleſs pow'r,
That ev'n the chaſte Egyptian dame*
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
† A youth ſo lovely and ſo coy!

But ah! ſweet maid, my counſel hear;
(Youth ſhould attend, when thoſe adviſe
Whom long experience renders ſage).
While muſick charms the raviſh'd ear,
While ſparkling cups delight our eyes,
Be gay; and ſcorn the frowns of age.

What cruel anſwer have I heard!
And yet, by heav'n, I love thee ſtill:
Can aught be cruel from thy lip?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,

* Zuleikha, Potiphar's wife.
† Joſeph, called by Perſians and Arabians Juſuf.

Like orient pearls at random ſtrung;
Thy notes are ſweet, the damſels ſay,
But, oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung!

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hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *Oxf.*

خلاصة الاخبار

A ſhort hiſtory of Perſia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

The heart of hiſtories.—A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle.

تذكرة الشعرأ تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devletſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام ميرزا مهدي

The hiſtory of the life of Nader Shah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah Námeh. A collection of heroick poems on the ancient hiſtories of Perſia, by Ferduſi. See the Treatiſe on Oriental Poetry, in Vol. VIII. *Oxf. Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz: ſee the treatiſe above-mentioned. *Lond. Oxf. Par. Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roſes*, بوستان or *the garden*, and ملمعات or *the rays of light*. The two firſt of theſe excellent books are very common; but I have not ſeen the laſt: they are all upon moral ſubjects, and are written with all the elegance of the Perſian language. *Oxf.*

كليات اهلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شمع و پروانه *the taper and the moth*, a poem.
کتاب قصاید *a book of elegies.*
کتاب غزلیات *a book of odes.*

کلیات جامي

The works of Jámi; containing, among others,
سلسلة الذهب *the chain of gold*, a poem in three books.
قصه سلمان و ابسال *Selman and Abſal*, a tale.
سکندر نامه *the life of Alexander.*
یوسف و زلیخا *the loves of Joſeph and Zuleica*, a very beautiful poem.
لیلي و مجنون *the loves of Leila and Megenun.*
دیوان جامي *a collection of odes.*
بهارستان *the manſion of the ſpring.*
تحفة الاحرار *the gift of the noble.*
سجیة الابرار *the manners of the juſt.* *Oxf.*

دیوان خسرو

A book of elegant odes, by Mir Choſru. *Oxf.*

مثنوي
تصنیف جلال الدین رومي

A poetical work called *Meſnavi*, upon ſeveral ſubjects, of religion, hiſtory, morality, and politicks; compoſed by Geláleddîn, ſurnamed Rúmi.—This poem is greatly admired in

Perſia, and it really deſerves admiration, *Oxf. Priv.*

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Guliſtán, and are much eſteemed in the Eaſt.

كليات نظامي

The works of Nezámi; containing ſix poems:

اسرار العاشقين *the ſecrets of lovers.*

هفت پيكر *the ſeven faces.*

خسرو و شيرين *the loves of Choſru and Shirin.*

سكندر نامه *the life of Alexander.*

ليلي و مجنون *Leila and Megenun,* a tale.

مخزن الاسرار *the treaſure of ſecrets. Lond. Priv.*

پند نامه

Pendnáma, a book of moral ſentences, not unlike thoſe of Theogenis in Greek, by فريدالدين عطّار Feridedin Attar. *Lond. Oxf.*

كليات كاتبي

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two ſeas.*

ده باب *the ten chapters.*
حسن و عشق *beauty and love.*
ناصر و منصور *the conqueror and triumpher.*
بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودكي Roudeki, who tranſlated Pilpai's fables into verſe; رشيدي Reſhídi, who wrote an art of poetry called حدايق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشغي

The light of Soleil or Canopus.—A very elegant paraphraſe of Pilpai's tales and fables, by Caſhefi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار یک روز

The Perſian tales of a thouſand and one days, tranſlated into French by Petit de la Croix.

نگارستان جويني

Negariſtân *the gallery of pictures*, by Jouîni.—A miſcellaneous work upon moral ſubjects, in proſe and verſe. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marſh* 397.

دانش نامه

A ſyſtem of natural philoſophy, by Iſfahani. *Oxf.*

جواهر نامه

The natural hiſtory of precious ſtones. *Oxf.*

There are many books in Perſian upon Geometry, Algebra, Aſtronomy, Mechanicks, Logick, Rhetorick, and Phyſick; all which deſerve to be read and ſtudied by the Europeans. The Perſians are very fond of elegant manuſcripts; all their favourite works are generally written upon fine ſilky paper, the ground of which is often powdered with gold or ſilver duſt: the two firſt leaves are commonly illuminated, and the whole book is ſometimes perfumed with eſſence of roſes or ſandal wood. The poem of

Joſeph and Zuleica in the publick library at Oxford is, perhaps, the moſt beautiful manuſcript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheſt degree: it is in the collection of the learned Greaves, N°. 1. The Aſiaticks have many advantages in writing; their ink is extremely black, and never loſes its colour; the Egyptian reeds with which they write, are formed to make the fineſt ſtrokes and flouriſhes; and their letters run ſo eaſily into one another, that they can write faſter than any other nation. It is not ſtrange, therefore, that they prefer their manuſcripts to our beſt printed books; and if they ſhould ever adopt the art of printing, in order to promote the general circulation of learning, they will ſtill do right to preſerve their claſſical works in manuſcript.

I ſhall conclude with a Perſian ode in three Aſiatick hands, and ſhall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and it muſt, therefore, be learned before we attempt

to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Nader Shah was written in it.

II.

TALIK.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not, what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters ز ر ب are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي: there are alſo two examples of this in the third line. As the Perſians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too ſhort, they lengthen it by a fine ſtroke of the reed; if too long, they write the words one above another. In the Perſian poems the tranſcribers place both members of a couplet on the ſame line, and not the firſt above the ſecond, as we do: a Perſian would write the following verſes in this order;

With raviſhed ears *The monarch hears,*
Aſſumes the god; *Affects to nod.*

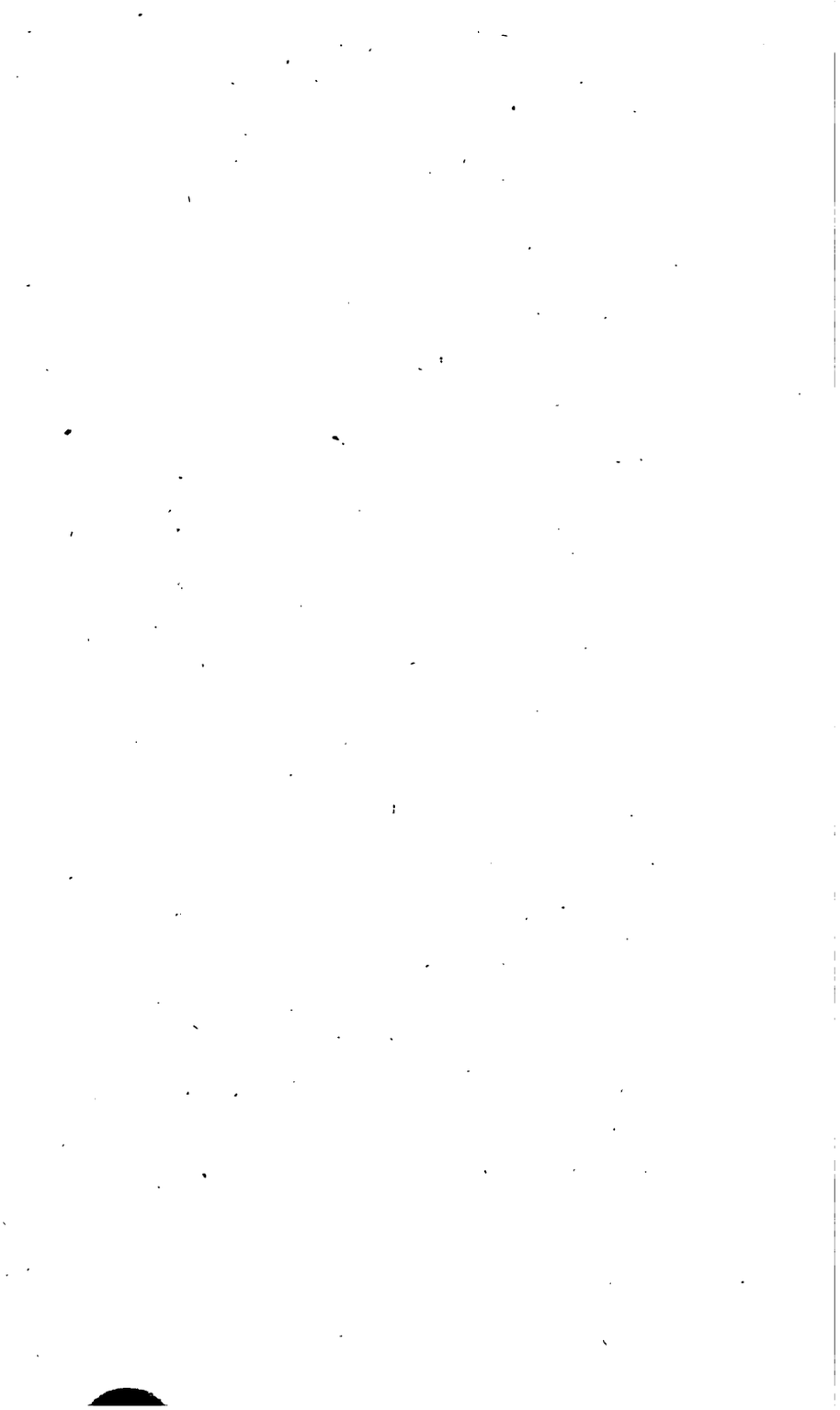
It muſt be confeſſed, that this irregularity in writing, joined to the confuſion of the diacritical points, which are often placed at random, and ſometimes omitted, makes it very difficult to read the Perſian manuſcripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be inſenſibly ſurmounted by the habit of induſtry and perſeverance, without which no great deſign was ever accompliſhed.

III.
SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the moſt part omitted, and theſe ſeven letters, و ژ ز ر ذ د ا are connected with thoſe that follow them in a moſt irregular manner. This is, certainly, a conſiderable difficulty, which muſt be ſurmounted before the learner can tranſlate an Indian letter: but I am perſuaded, that thoſe who chiefly complain of it have another difficulty ſtill greater, which is their imperfect knowledge of the language.

NISKHI.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد
نسيم در بر گل بشكند كلالهٔ سنبل
چو از ميان چمن بوي آن كلاله برآيد
شكايت شب هجران نه آن شكايتهاست
كه شهٔ زبيانش بصد رساله برآيد
كرت جو نوح نبي صبر هست در غم
طوفان
بلا بگردد وكام هزار ساله برآيد
بسعي خود نتوان برد گوهر مقصود
خيال تست كه اين كار بيحواله برآيد
زگرد خوان فلك گو طمع چه ميداري
كه بيهلالت صد غصه يكنواله برآيد
نسيم زلفت اگر بگذرد بتربت حافظ
زخاك گالبدش صد هزار لاله برآيد



ADVERTISEMENT.

THE following Index will be found, it is hoped, of conſiderable uſe to learners, to thoſe in particular who are unprovided with dictionaries; ſince it is not only intended as a literal alphabetical explanation and analyſis of the extracts and authorities from the various writers interſperſed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of uſeful words.

It may not be improper, however, to inform thoſe who have made but little progreſs in this language, that, in conſulting any dictionary, there are a variety of inſeparable particles prefixed and annexed to words, which muſt be analyſed or ſeparated before the meaning can be found: for example,

بکامست which literally ſignifies *to deſire is*, muſt not be looked for under the letter ب but under ک, the ب prefixed being the inſeparable prepoſition *for, to, in,* کام implying *deſire, &c.* and ست (for است) the third perſon preſent of بودن *to be.*

It is unneceſſary to multiply examples, but it

will ſave the learner much trouble if he keep in mind, that the principal of theſe prefixed particles are,

ال the Arabick particle *the*.

بـ (or بي before words beginning with ا) the characteriſtick of the firſt future, and ſometimes of the imperative.

به or بـ the prepoſition *in, to, for, &c.*

بـ prefixed ſometimes by way of pleonaſm, to which no tranſlation can give any preciſe meaning.

با *with.*

بي *without.*

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

مي م or همي characteriſticks of the preſent tenſe.—Theſe characteriſticks of the preſent are frequently omitted by the Perſian authors.

مـ (or مي before words beginning with ا) the negative prefixed to imperatives.

نه or ز (or نـي before words beginning with ا) the general negative prefixed to all other tenſes*.

* Notwithſtanding the above obſervations, which will ſave the learner ſome perplexity in conſulting dictionaries, many of the compounded words, and ſuch oblique tenſes as differ moſt from their infinitives, are for his greater eaſe and ſatisfaction inſerted in this Index.

The particles which are commonly annexed to words are as follow:

The poſſeſſive pronouns

ام م or یم *my, mine.* ما *our.*

ات ت or یت *thy, thine.* شما *your.*

و *his, her, its.* ش or یش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ا or یا the poetick vocative.

را the termination of the oblique caſes.

ست the third perſon preſent of بودن *to be.*

ي is ſometimes equivalent to our *a* or *one*; and at other times after nouns ending with ا or و it marks that the following noun is in the genitive caſe; and it is then equal to our *of.*

The Perſian writers make frequent uſe of the contracted infinitive; when the learner therefore cannot find ſuch words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.

*** The A prefixed to ſome words in the Index ſhows that they are of Arabick original.

INDEX.

ا ح

آب Water, fountain: luſtre.

ابر upon: a cloud.

A ابرار *pl. of* برّ the juſt.

آبرنك colour, paint, *comp. of* آب water *and* رنك colour.

A ابسال Abſal, *proper name.*

A ابوفضل Abufazel (father of virtue) *proper name.*

A ابوليث Abuleis (father of the lion) *proper name.*

ات *(annexed to words)* thy.

آتش fire. آتشين fiery.

A اثر a mark, impreſſion.

اجستن to plant.

A احداق *pl. of* حدقه the eyes.

A احرار *pl. of* حرّ the noble, free.

A احزين *or* احزان care, grief.

A احسان a preſent, favour, benefit.

A احمد Ahmed (moſt worthy of praiſe) *a proper name.*

A احوال *pl. of* حل affairs, conditions; ſecrets.

اختن to draw *a ſword, knife, &c.*

A اختيار choice, liberty; prudence.
A اخر end, finally; another.
A اخرين moderns; poſterity.
A ادم Adam; a man: a meſſenger.
A اذا when.
اذار the 9th Perſian month; vernal.
آذر fire.
آذربيجان the province of Media.
آر bringing, bring thou, *from* آوردن
آراي *or* آرا adorning, *from*
آراستن to adorn.
ارام reſt.
ارزد is worth, *from* ارزانيدن
ارد may bring, *from* اوردن
A ارشاد ſafety, rectitude.
ارم Irem, *name of a fabulous garden in the Eaſt, ſuppoſed to have been built by a king named Sheddad.*
از from.
آزاد كرد he ſets at liberty.
آزادي liberty.
ازار afflicting, *from*
آزاردن to rebuke, afflict, wound.
از ان from that.
از آنجا thence.
از اين from this.
از اينجا hence.

ازبهر on account of.
ازبهرچه wherefore? why?
ازجهت on account of.
آزرده afflicted, *from* آزردن
ازکجا whence.
آزما experienced, *from* آزمودن
آزمایش temptation, experience.
آزمودن to try, tempt.
ازمیان from amidſt.
ازیکدیگر from one another.
اژدن to ſew together.
آسا like, reſembling: appeaſing.
آسایش reſt, *both from* آسودن
اسب a horſe.
A استمع hearing, ſound.
استمع نمودندي they liſtened.
A اسرار *pl. of* سرّ ſecrets.
اسمان heaven.
آسودن to reſt.
اش *(annexed to words)* their.
اشک a tear.
آشکار clear, evident.
آشناي love, friendſhip, familiarity: knowledge.
اشوب diſturbing, *from*
آشوفتن to diſturb.
آشیانه a neſt.
A اضطراب confuſion, pain.

A اطراف *pl. of* طرف parts, tracts.
A اعتدال equality, temperance.
A اعتقاد belief, faith.
A اعظم great; greater.
اغاز a beginning.
A اغصان *pl. of* غصن branches.
اغوشتن to embrace.
A اغيار *pl. of* غير rivals; jealouſy.
اغيشتن to cut.
آفتاب the ſun.
افتابه *or* ابتابه a bottle; an ewer.
افتادن to fall.
افراز exalting, *from* افراختن
افراسياب Afraſiab, *proper name.*
افروختن to inflame.
افروز inflaming, *from the above.*
افريدن to create.
افرين creating, *from the above.*
افزا *or* افزاي increaſing, *from*
افزودن to increaſe.
افزون increaſing.
افسوس alas!
افشاردن to ſpeak idly.
افشان ſprinkling, ſhedding.
افشاندن to ſprinkle, ſhed.
افشردن to preſs.

افکن throwing, *from*
افکندن to throw.
A اقداح *pl. of* قدح cups.
A اقداحهم their cups.
A اقرار affirmation, confirmation.
A اکبر Akber (greater) *proper name.*
اگه *or* اگاه intelligent, vigilant; knowledge.
اگر if. اگرچه though.
آگن filling. آگندن to fill.
اکنون now.
آگین full.
A ال *the article* the.
A الّا but, except.
A التفات eſteem, reſpect.
A التیام gentleneſs, lenity.
A الحان muſical notes.
A الضمیر the mind.
A الف a thouſand.
الود ſprinkled, ſtained, *from*
الودن to ſtain, ſprinkle.
A الهي O God, heaven; divine.
A الید *the Arab. article prefixed to* ید aid, ſtrength, hand, &c.
ام *(annexed to words)* my.
امادن to prepare; to be ready.
آماز preparing.

A امان ſecurity, mercy; ſincerity,
آمد he came; coming.
آمدن to approach: the approach.
آمد و شد coming and going.
امروز to-day.
امشب to-night.
آموختن to learn, teach,
آموز ſkilled, teaching.
آمیختن to mix.
آمید hope. امیدوار hopeful.
امیر a prince, noble.
امیرخواند شاه Mirkhond ſhah, *proper name*.
آمیز mixing, *from* آمیختن
آن he: that: time: now,
آنان thoſe.
انباشتن to fill.
A انتظار deſire, expectation,
آنجا there, in that place.
A انجام *and* نجم ſtars.
انداختن to throw, dart.
انداز throwing, *from the above*.
اندرون within.
اندک little.
اندوختن to gain, gather.
اندودن to beſmear.
اندوز gathering, gaining.
اندیش thought, conſideration.

آنسو thither.
انکه that which; he who.
آنگاه *or* آنگه then, at that time.
انکاشتن to think.
انگیختن to excite, raiſe.
انگیز raiſing, exciting.
A انوار Anvar (ſplendor) *proper name.*
آنها thoſe.
A انهار *pl. of* نهر rivers.
او *or* و *or* اوي he, ſhe, it: his, hers, its.
او خود himſelf, herſelf.
آواز a voice, ſound: fame.
A آوان *pl. of* آن times.
اوبار devouring, ſwallowing, *from*
اوباشتن to devour.
آور bringing, *from* آوردن
اورا him, her, it; to him, &c.
A اوراق *pl. of* ورق leaves.
آوردن to bring.
اورنگ a throne: a manufacturing village.
A اوضاع *pl. of* وضع affairs, actions.
A اول firſt: the beginning.
A اوّلین forefathers, the ancients.
اویختن to hang.
A اهل ſkilful: endowed with, poſſeſſed of: people.
اهل حکمت wiſe.

آهو a fawn.
آي coming; come thou, *from* آمدن
اي or ايا O! *ſign of the voc. caſe.*
A ايام times, days, *pl. of* يوم
ايستادن to ſtand.
ايشان they: their. ايشان خود themſelves.
ايشانرا them: to them.
اي عزيز O Sir!
A ايمن the right hand.
اين this. اينان theſe.
اينجا here.
اينچنين ſo, thus.
اينسو hither.
اينک behold.
اينه a mirror.
اينها theſe.
ايين nature.

ب

بـ with; in: to, for.
با with, poſſeſſed of: ſince.
باب a gate; a chapter.
بابر Baber, *a proper name.*
باختن to play.
باد the wind, air; let it be.
باد صبا zephyr; a gentle gale; the eaſt *or* morning wind.

باده wine.
بار a load, baggage,
پارسي Perſian.
باري once.
باز playing, play thou, *fr.* پاختن
باز again, anew.
بازداشتن to with-hold.
بازنده a player; playing.
باش being, be thou, *from* بودن
باشا a baſhâw, governor.
باشد it may be; it may happen, *from* بودن
پاشيدن to ſprinkle, diffuſe.
باغ a garden. باغبان a gardener.
بافتن to weave: to tinge.
A باقي the remainder; permanent.
باک fear, care.
پاک pure, chaſte, clean.
پاکباز affectionate.
پاکتر more pure.
پاکدامن innocent, unblemiſhed.
پاکرو beautiful, amiable.
پاکيزه gentle, pure, lovely.
بال a wing: an arm.
بالا above, upwards.
پالودن to ſtrain.
بامداد in the morning.
پانزده fifteen.

پانصد five hundred.

باهم together.

باید it is neceſſary, *from* بایستن

پایدار permanent, *from* پای a foot, *and* دار *the participle of* داشتن to have.

بایستن to be neceſſary.

پایستن to accept.

ببرد he took *or* bore up.

بترس fear thou, *from* ترسیدن

ببوسید he kiſſed, *from* بوسیدن *The first* ب *appears to be redundant.*

بچه (*pl.* بچکان) an infant.

بجهت for.

A بحر metre : the ſea.

A بحرجز the Iambick meaſure.

A بحررمل the Trochaick meaſure.

A بحرهزج a kind of verſe, conſiſting of Iambicks and Spondees.

A بحرین *dual of* بحر the two ſeas.

بخارا Bokhara, *name of a place.*

بختن to boil.

بخشم I may or can give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بدان to *or* for theſe.

بدان know thou. بدانستمي I might have known, *from* دانستن

بده give thou, *from* دادن

پدید conſpicuouſly, publickly.

پدیدآمدن to become conſpicuous.

پذیر accepting, *from*

پذیرفتن to accept.

پر full. بر the boſom: upon برت upon thy boſom. بر carrying, raviſhing, *from* بردن

براسودن to reſt.

براسودمي I ſhould reſt.

برآمدن to aſcend.

براي for, becauſe.

برآید ariſes, comes, *from* برآمدن

بربط a harp, lute.

پرتو a ray, ſplendor.

برخاستن to riſe, ariſe.

پرداختن to finiſh, compoſe.

پرداز compoſing, completing.

پردازد he finiſhes, performs.

برداشتن to raiſe, exalt.

بردن to bear, carry, lead.

بردند they carry off.

پرده a veil, tapeſtry.

پرده‌داري a chamberlain, porter.

پرس aſk thou, aſking.
برسد it arrives.
برسر above, on the top *or* head.
پرسیدن to aſk.
پرسیده ایم we have aſked.
برفت he went away.
برگ a leaf; power; arms; ornament; a muſical inſtrument.
پرکردن to fill.
برگشتن to return, recede.
برنشستن to aſcend, mount.
پروانه a butterfly, moth.
پرور a protector, nouriſher; educating; educate thou.
پروردن to educate, nouriſh.
پرورش education.
برون without, out of.
برهم together.
برهیختن to beware, abſtain.
پرهیز abſtinence, chaſtity.
پری an angel, fairy.
پریشان ruinous, diſordered, ſcattered.
بزیر under, below.
پژمردن to wither, decay.

بسپارند they will give up, *from* سپردن
بستان a garden: a breaſt.
بستن to bind, ſhut.
پسر a boy, child.
بسیار much, many.
بشکفتي it bloſſomed.
بشکنیم let us break.
A بصیرت ſight: prudence.
A بطال lazy; a miſcreant.
A بطل vain, fruitleſs.
بعد after. بعد از آن afterwards.
بفرما *2d perſon, imperative from* فرمودن to command, &c.
بکامست is to my deſire.
بکاوید he ſhall dig, *from* کافتن
بگذار leave thou.
بگو ſay thou, *from* گفتن
بگذرد it ſhall paſs, *from* گذردن
بل but.
A بلا misfortune; without.
A بلاد a country, region.
بلبل a nightingale.
بلکه but.
پلنگ a tiger.
A بلي yes.
بمیرد it ſhall periſh, *from* مردن
بنابرین therefore.

بنال mourn thou, *from* نالیدن

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counſel.

پنداشتن to ſuppoſe, think.

بندد can bind, *from* بستن

بنفشه‌زار a garden of violets.

بنمود ſhowed, *from* نمودن: *The* ب *prefixed ſeems to be redundant.*

بودن to be.

بودندي they were, *from* بودن

پوده a little branch.

پوزش an excuſe.

بوس a kiſs.

بوستان a garden.

بوسید he kiſſed, *from* بوسیدن

پوشیدن to hide, cover, conceal.

بوم an owl. ببوم to the owl.

بوي fragrance, ſmell.

بوي گل roſe-ſcented.

به good: in, into.

بهار the ſpring.

بهارستان the manſion of the ſpring.

بهجت chearfulneſs.

بهر becauſe, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharam (the planet Mars) *proper name.*
پهلوي the breaſt, ſide: near: the ancient Perſian language.
بهم together, one with another.
بي without.
بيا come thou, *from* آمدن
بيابان a deſart: uncultivated.
بيابم I ſhall find.
بيار bring thou, *from* اوردن
A بياض white; brightneſs.
پياله a cup.
بيباك fearleſs.
بيامان faithleſs, mercileſs.
بياموزي thou ſhalt learn, *from* آموختن
A بيت a houſe; a diſtich.
بيتامّل inconſiderate,
بيترتيب irregular.
بيحواله without aſſiſtance.
بيخ a root, origin.
بيخار without a thorn.
بيخبر ignorant.
بيختن to ſift.
پيختن to take captive.
بيحقيقت falſe, faithleſs.
پيدا openly: a diſcovery.

بیدل heartleſs, diſconſolate.
پیر old; an old man.
پیرا adorning, collecting.
پیراستن to deck.
بیرون without, out of doors.
بیز ſhedding, ſifting, *from* بیختن
بیست twenty.
پیش before; the front.
بیشمار innumerable.
بیقرار inconſtant; afflicted.
بیکانه new. بیکانکي novelty.
پیکر the face, form.
پیل an elephant.
بیم fear, danger.
بیهتال unequalled.
پیمودن to meaſure.
بین ſeeing.
بینم I may ſee, *both from* دیدن
بینتها *or* بي انتها endleſs.
بینوا helpleſs, unfortunate.
پیوستن to join, touch.
پیوند touching, joining, reaching.

ت

ات *or* ت *(annexed to words)* thy.
تا until, that, in order to.

تاب heat, flame; ſplendor; ſtrength; deſire; a fever; contorſion.
تابانیدن to cauſe to ſhine.
تابم I may turn, &c. *from*
تابیدن to turn, twiſt; to ſhine, make warm; to be able.
تابناک bright, ſhining.
تاختن to twiſt; haſten; wager.
تار obſcurity; a hair; a thread; the ſummit.
تاراج ſpoil, prey, ruin.
تاري obſcurity, darkneſs.
A تاریخ a hiſtory, chronicle.
تاریک dark. تاریکتر darker.
تازه freſh, new, young.
تازه‌تر more freſh, &c.
تافتن to inflame, burn.
A تأمّل conſideration, ſpeculation.
تبا let alone, leave, relinquiſh.
A تحفه a preſent; rare, elegant.
A تدبیر prudence, advice; government; regulation.
A تذکره a record, obligation.
تر moiſt, freſh.
ترا thee; to thee.
ترانه harmony, modulation.
A تربت a tomb.

A ترتيب order, regularity.
ترسي thou feareſt, *from*
ترسيدن to fear.
ترسيدي thou mayeſt fear.
A تشويز pointing; ſhame, anguiſh.
A ترك a beautiful man *or* woman; a Turk; leaving, relinquiſhing.
تصحيح correcting; arranging.
A تصنيف compoſition, invention.
A تعالي الله *or* تعالي الله omnipotent God.
A تعجيل haſte.
A تعليق hanging, dependent; the moſt elegant kind of Perſian hand-writing.
A تغافل negligence: contempt.
A تفرّج relaxation, walking; contemplation.
تلخ bitter; ſeverely.
تلخكام bitter in the mouth.
تماشا diverſion; a ſpectacle, ſeeing.
A تمام full, perfect; completion, end: completely.
A تمنّا a wiſh; ſupplication.
تن the body, perſon.
تنها alone, only; ſolitary.
تو thou: thy. توخود thyſelf.

A تواريخ (*pl. of* تاريخ) hiſtories.
توان it is poſſible, *from* توانستن
A توبة repentance; converſion.
توختن to collect; to pay debts.
A تهنيت congratulation.
تهي wretched, empty, naked, poor.
تير an arrow: the river Tigris.
تيز ſharp; violent, paſſionate.
تيغ a ſword.

ث

A ثري moiſture.
A ثريا the conſtellation Pleïades.
A ثمين precious: the eighth.

ج

جا a place.
جادو an inchanter; inchanting.
چاره a remedy.
چاك a fiſſure, a breach.
چاك زدن to tear.
جام a cup, glaſs; mirror.
جامه a mantle, robe; bed.
جامي a collection.
جان the ſoul; a beautiful woman.
جانان ſouls; friends; lovers.

جان فزاي delighting the ſoul.
جانوار having life, an animal.
A جبين the forehead.
A جدّ ſtudy, endeavour.
چرا which; wherefore, why?
A جراحت (*pl.* جراحات) a wound.
چرخ fortune; the world, globe.
چركس Circaſſia.
A جريمه a crime.
جز *or* جزا except, unleſs.
جستن to leap; to ſeek, examine.
چشم an eye.
چشمه a fountain.
چشيدن to taſte, try.
چشيده ام I have taſted.
A جعد a curling lock.
چغانه a kind of muſical inſtrument, a lyre, a lute.
جگر the heart. جگردوز heart-piercing.
چكني what doſt thou do? *comp. of* چ *(for* چه*)* what, *and the 2d perſon preſ. of* كردن
چگونه how? what?
A جلال الدّين Gelaleddin (the glory of religion) *proper name.*
A جلد a volume: the ſkin.
A جمال beauty, elegance.

جمشید Gemſhid, *proper name.*
A جمع collection, aſſembly, troops.
چمن a garden, meadow.
چمنزار verdant plains, meadows.
چنان in like manner.
چنانچه in the ſame way.
چنانکه in this manner, thus.
A جنّت *or* جنه paradiſe.
چند how many?
چند بار how often?
جنستان fairy land.
چنگ a harp, lute.
چو when *(or* چنین) like, as.
جو ſeek thou, *from* جستن
جواب an anſwer.
جوان young; a young man.
جواني youth.
A جواهر *(pl. of* جوهر) jewels.
چون how? when.
چونکه when that.
جويني Jouini, *name of an author.*
جويي thou mayeſt ſeek, *from* جستن
چه what, which.
جه leaping, *from* جستن
چهار four.
چهارده fourteen.
چهارصد four hundred.

جهارم the fourth.
جهان the world.
جهانكشا conqueror of the world.
جهاندار poſſeſſing the world.
A جهد diligence, ſolicitude.
چهل forty.
چي what? چيست what is it?
چيد he gathers, *from* چيدن
چه ميجوي what doſt thou ſeek?
چه ميكوي what doſt thou ſay?
چين China: a ringlet.
چينم I may gather, *from* چيدن

ح

A حاجت neceſſity: poverty.
A حاصل arriving; completion; harveſt, produce: profit.
A حافظ Hafiz (a man of great memory) *name of a poet.*
A حال a condition, ſtate: a thing: time preſent.
A حالت motion, action; ſtate.
A حبس impriſonment.
A حدايق (*pl. of* حديقه) gardens.
A حديث news; an accident.
A حذر caution.
A حركت motion; a vowel.

A حسد envy, malevolence.
A حسن beauty, elegance.
A حشمت followers, troops.
A حقّ true: truth, reaſon.
A حقیقت ſincerity: truly.
A حکم a decree; wiſdom.
A حکمت ſcience; a myſtery; a miracle.
A حکیم wiſe: a doctor, learned man, philoſopher, phyſician.
A حلال lawful.
A حمّام a bath.
A حمد praiſe.
A حوادث (*pl. of* حادث) accidents, news.
A حواله aſſiſtance, ſupport: a fortreſs; eminence, mountain.
A حوایج (*pl. of* حاجت) neceſſaries, neceſſities: things.
A حیات life; a portico, veſtibule.
A حیل (*pl. of* حیلة) frauds.
A حیوان living, life; an animal.

خ

خار a thorn.
خارخار anguiſh, reſentment.
خاستن to riſe.
A خاصّ pure, excellent; noble.

A خاطر mind, heart, diſpoſition.
خاقاني Khakani, *name of a poet.*
خاك earth, duſt.
A خال a mole *on the face.*
A خالق the Creator.
خان a lord, grandee; an inn.
خانها (*pl. of* خانه) houſes.
A خبر hiſtory; news; fame.
خبرده relate thou, *from*
خبردادن to inform, relate.
ختن Khoten, *Tartary.*
A خجل aſhamed, bluſhing; envy.
A خجلت a bluſh, ſhame.
خدا God,
خداوند a prince, lord, patron.
خداوندا O God! O heaven!
خداوندیکانه the only Lord God.
خدایار friend of God, *prop. name.*
خرامان ſtately, pompous.
A خرّت murmured: fell, *from* خرّ
خرد intellect: ſmall.
خرده minute, ſubtile; minutiæ.
خرسند contented. خرسندم I am contented.
خرسندي content.
خرم charming, pleaſant.
خروس a cock *or* hen.

خروش rage, emotion: an attack.
خرید buying; he bought.
خزان the autumn.
خسرو Khoſrou, *Cyrus.*
A خضر Khezar, *proper name.*
A خطّ a muſtacho; a line, rule.
A خطا a crime, error.
خفقان palpitation of the heart.
A خلاصت the beſt part of any thing, the ſubſtance, cream.
A خلوص ſincerity, purity.
خندان ſmiling, pleaſant.
خواب ſleep; a dream.
خواب الود drowned in ſleep,
خوابجا the place of reſt; a bed.
خوارا eating, devouring.
خواستن to be willing.
خوان a reader, ſinger, ſinging; viands, victuals; a table.
خواندن to read, ſing,
خواه aſk, call, wiſh for.
خواهي you will, *both from* خواستن
خوب pleaſant, fair, gentle.
خوبتر more beautiful, &c.
خوبترين moſt beautiful.
خوب روي fair-faced.
خود *or* خودش one's ſelf,

خوردن to eat, devour.
خورشید the ſun,
خوش ſweet.
خوشا joy be to—
خوشبوي ſweet-ſcented.
خوشخوي ſweet-tempered.
خون blood. خونريز blood-dropping.
خوي diſpoſition, temper.
خويدن to chew the cud.
خيال imagination, phantaſy; a ſpectre: vain, fruitleſs.
خيز riſing, *from* خاستن *or*
خيزيدن to riſe, ſpring up.
خيزيدي thou haſt riſen,

د

داج darkneſs, night.
داد equity; a gift; lamentation.
دادن to give.
دار having, *from* داشتن
A دار a family; houſe; town.
دارا Dara, *Darius.*
دارم I have, enjoy, poſſeſs.
دارند they have *or* hold.
داشت he had, *both from*
داشتن to have, hold.
داغ a wound, ſcar.

دام a net, ſnare, trap.
دامن a fold, lappet, *or* hem of a garment.
دان knowing: a veſſel; ſheath.
دانا a wiſe *or* learned man.
دانایانه prudently, wiſely.
دانستم I know.
دانستن to know.
دانش learning.
دانشمند learned; a doctor.
دانشمندي learning, literature.
دانند they know, *from* دانستن
دانه ſnare, allurement; a grain: cannon ball.
داني thou knoweſt, doſt thou know?
A داوري dominion, adminiſtration of juſtice.
در in, above; around: a gate.
A درّ (*pl. of* درّة) pearls.
درامدن to enter.
دراوردن to carry in.
دراویختن to ſuſpend; contend; provoke.
درخت a plant, tree.
درخواستن to require, demand.
درد a wound, torment: dregs.
درست right, compleat.
درشت harſh, hard.
درکروبود was betrothed.
درنگ delay.
درنگرد he beholds, *from*

درنگرستن to view, behold.
درون within: the heart; intrails.
دري the Perſian language.
دريا the ſea, a wave.
دريافتن to underſtand.
دريغا *or* دريغ alas!
دست the hand.
دشمن an enemy.
دفتر a regiſter, journal; index.
A دقيقت minute; ſubtile, ſmall; a ſubtilty; a minute.
درگذر depart from, leave.
درگذشت it paſſes away.
دگر again: another.
دل the heart.
دلاويز raviſhing, delightful, *comp. of* دل *and* اويز *participle of* اويختن to exalt, ſuſpend.
دلجو agreeable, ſalutary, *comp. of* دل *and* جو (*for* جوي) *part. of* جستن to deſire, aſk.
دلدار a miſtreſs; heart-raviſhing, *comp. of* دل *and* دار *particip. of* داشتن to have, hold.
دلسوز heart-wounding, *comp. of* دل *and* سوز *part. of* سوختن to burn.
دلفريب heart-deceiving, *comp. of* دل *and* فريب *part. of* فريفتن to deceive.
دلكشي heart-conquering, *comp. of* دل *and* كشي *from* كشيدن to open, conquer, &c.

دم time: breath: pleaſure.

دماغ the brain, the palate.

دمساز a friend; harmony, *comp. of* دم breath, and ساز *from* ساختن to do, make.

دو two.

A دوحت a ſpecies of large trees; orchard: rattles for children.

A دور a circle, orbit, revolution: rolling.

دوري diſtance, abſence.

دوز ſewing, piercing.

دوزده twelve.

دوست a friend, miſtreſs.

دوستر dearer, more friendly.

دوصد two hundred.

A دولت *or* دوله felicity; riches; a kingdom, ſtate.

دوم the ſecond.

ده a village; a giver: ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, aſtoniſhment.

دهقان a villager.

ده هزار ten thouſand.

دي winter, firſt winter month, December; yeſterday.

A ديار (*pl. of* دار) friends, families, habitations: a country.

دید he ſaw, *from*
دیدن to ſee.
دیدار ſight.
دیروز yeſterday.
دیگر another. دیگربار again.
دیوان a collection of an author's works, chiefly poetical: a royal court, tribunal of juſtice.

ذ

A ذو poſſeſſed of, endowed with.
A ذو جلال majeſtick.
A ذهب gold.

ر

A راحت tranquillity.
راز a ſecret, myſtery.
راغ a declivity, foot of a hill.
A رافت compaſſion, favour.
راندن to draw, drive, baniſh.
راه a way, path.
راه زدن to rob, ſteal, infeſt the highway.
A رایحه fragrant; fragrance.
A رباعي a verſe of four lines, a word of four letters.
A رجوع returning.

رخ a cheek, face; a groan; the ſound of a muſical inſtrument.
رخسار a cheek.
A رساله an embaſſy; a mandate.
رسانیدن to cauſe to arrive.
رستن to grow; to be delivered.
A رسم manner, law, regulation.
رسید arrives, *from*
رسیدن to arrive.
رشته a line, thread.
A رشید Raſhid (a conductor) *proper name.*
A رعنا tender, delicate, lovely.
رفتار motion.
رفتم I went, *from*
رفتن to go: departure.
رقصیدن to dance: motion.
A رقم colouring, painting, embroidery: writing; a letter, character; arithmetick.
رکنابان Roknabad, *name of a place.*
A رموز (*pl. of* رمز) enigmas.
A رمي he threw; throwing.
رنج ſorrow, pain.
رند a wanton, diſſolute, drunken perſon.
رنگ colour, paint.
رنگارنگ many-coloured, various.
رنگین coloured.
A روا right, competent, worthy.

A روح the ſoul, life, ſpirit.
روح افزا ſpirit-raiſing, *from* افزودن
رودکي Rudeki, *proper name.*
روز a day.
روزافزون encreaſing daily.
روزگار fortune, world, time, an age; wind, air, vanity.
روزگار نامه a journal.
روزي one day: fortune.
روشن ſplendid, evident.
روشنتر more ſplendid.
روشني light, ſplendor.
A روضت a garden.
A رونق beauty, elegance.
روي *or* رو face, top.
روي thou doſt go, *from* رفتن
روبي thou doſt grow, *from* رستن
ره a road, way.
A ريحان herbs *(in general) properly* ſweet baſil.
ريختن to pour.
ريز pouring, dropping.
ريستن to buz.

ز

ز (*for* از) from: if.

زادن to be born; to bring forth.
زار a complaint: a bed, a place.
زاریدن to complain.
ژاله dew; froſt, hoar froſt, hail.
زبان the tongue; language.
A زبده the moſt excellent of any thing, the flour, cream.
زبر above, high, ſuperior.
زخم a wound, blow, ſtroke.
زدا diſpelling.
زدن to ſtrike, hurt, impel.
زدودن to poliſh.
زر gold.
زرد pale, yellow.
زرگر a goldſmith.
زرنگار ornamented with gold.
زرین golden.
زستن to live.
زکه from whom?
زلف a lock of hair.
زلیخا Zuleikha, *Potiphar's wife.*
A زمان the world; fortune; time, ſeaſon.
زمردفام emerald-coloured.
زمردین made of emeralds.
زمین ground, earth.
زن ſtriking, diſturbing, *from* زدن
زندان a priſon.

زندگاني life.
A زوال decay, miſery.
زهر poiſon, venom.
زهرناک poiſonous.
زهره Venus; courage; gall.
زيان loſs, damage.
زيب an ornament; beauty.
زيبا beautiful.
زيبا تر more beautiful.
زيبد agrees, *from*
زيبيدن to quadrate, agree with.
زير under, below.
زيرا becauſe, for.

س

سا like, reſembling.
A ساحل a ſhore, coaſt, bank.
ساختن to prepare, make.
سار full of.
ساز preparing.
سازد he makes, *both from* ساختن
سازنده a compoſer, performer.
ساغر a cup.
A ساق the leg.
A ساقي a cup-bearer, water-carrier.
A سالک a traveller; going.

ساله a year, age.
سایه a ſhade.
A سبب a cauſe, motive.
سپردن to reſign, commit, recommend, charge, enjoin.
سبک light of weight.
سبکباران bearers of light burdens.
سپوختن to prick.
سپه a ſoldier, ſoldiery, army.
سپیده white.
سپیده دام the morning, aurora.
ستاشتن to take, raviſh.
ستان taking: a country.
ستایش praiſe, *from* ستودن
ستدن to take.
ستردن to ſhave, eraſe, efface.
ستم injury, oppreſſion, tyranny, threatening.
ستمدیدگان the injured, afflicted.
ستمکار a tyrant.
ستمکر the wicked.
ستمکیش a tyrant.
ستودن to praiſe.
A سجاده a kind of carpet.
A سجع rhyme, melody; the cooing of doves.
A سجود adoration.
A سجیت diſpoſition, temper.

A سحر the morning, crepuſcle; inchantment.

سحرگاه *or* سحرکه the morning.

A سحري belonging to the morning.

سختي adverſity, danger, poverty.

سخن ſpeech; a word.

سر head, end, extremity; love, deſire: principal, ſupreme.

A سراج a lamp, lanthern; the ſun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to baniſh to a place, to confine.

سرشتن to mix, compoſe.

سرگذشت an occurrence, accident: a tale, ſong, warbling.

سرگشته wanton; aſtoniſhed, confuſed: a vagabond.

سرو a cypreſs-tree; a horn.

A سرور joy: a prince, chief.

سریش mixing, *from* سرشتن

سزا convenient, proper.

سزاي it is proper.

سعادتمند of a good diſpoſition; happy, auguſt.

سعدي Sadi, *name of a poet.*

A سعي an endeavour, diligence.

سفتي thou pierceſt, *from*
سفتن to pierce, bore.
سکندر Sekander, *Alexander*.
A سکون quiet, reſignation.
A سلسال pure water: a chain.
A سلسله a chain, ſeries, lineage.
A سلمان Selman, *proper name*.
A سليم Selim (perfect, unblemiſhed) *proper name*.
سمرقند Samarcand, *a city*.
سمن jeſſamine.
سمنبر jeſſamine-boſomed.
سنبل a hyacinth.
سنبلستان a garden of hyacinths.
سنگ a ſtone.
سنگين ſtony.
A سواد blackneſs: melancholy.
سوختن to burn, inflame.
سودمي I would touch, rub, *from*
سودن to ſtroke, rub, touch.
سوري a beautiful kind of red roſe.
سوز inflaming, *from* سوختن
سوگند an oath.
سوي towards; a place, part, ſide.
سه three.
سها Soha, *name of a ſtar*.
سهي tall, ereſt.

سهيل *the ſtar* Canopus; *name of a Perſian author.*
سي thirty.
سياه *or* سيه black.
سياهي blackneſs.
سيراب bathed, full of water.
سيزده thirteen.
سيصد three hundred.
سيم ſilver.
سيما the face, colour.
سيمين ſilvered.
سينه the boſom, breaſt.
سيوم the third.

ش

اش *or* ش *(annexed to words)* his, her: to him, to her.
شاخ a branch, twig, horn.
شادماني mirth.
شام the evening.
شامگاه in the evening.
شان *(for* ايشان*)* they; their.
شاندن to comb.
شانزده ſixteen.
شاه a king, emperor.
شاهوش royal, princely.

شب night.
A شباب youth.
شبي one night.
شتاب haſte.
شتاب‌کن *or* شتابي make haſte.
شتافتن to make haſte.
شتر (*pl.* شتران *or* شترها) a camel.
A شجرة a tree.
A شجع ſtrength, force, agility.
شد he was: going, *from*
شدن to be, &c.
شراب wine.
شرمسار baſhful.
شرمساري baſhfulneſs.
شستن to waſh.
شش ſix. ششت ſixty.
A شعرا (*pl. of* شاعر) poets, learned men, doctors.
A شعله light, flame, ſplendor.
شکار a hunter.
شکاف breaking, *from*
شکافتن to cleave, tear, break.
A شکایت a complaint.
شکر ſugar.
شکر خوارا eating ſugar.
شکردن to hunt, take, ſeize.

شکردان } a cheſt of ſugar.
شکرستان }
شکر لب ſugar-lipped.
شکستن to break, defeat, overpower.
شکسته Shekeſteh (broken) *the current Perſian hand-writing, uſed in Hindostan.*
شکفتن to bloſſom; to admire.
شکند they bloſſom, *from the above,*
شکوفه a flower.
شکیبا patient.
شکیبایی patience, toleration.
شما you, your. شما خود yourſelves.
شمار number; numerous,
شمارا ye, you; to you.
A شمامه odour, fragrance.
شمردن to number, enumerate,
A شمس the ſun; gold,
شمشیر a ſcymitar.
A شمع a candle, wax taper.
A شمّه odour: nature, cuſtom; an atom,
شناختن to underſtand.
شناس knowing, *from the above.*
شنفتن *or* شنودن to hear,
شنوده ام I have heard.
شنیدند they heard, *from* شنیدن
شوخ jovial, gay, wanton, bold, inſolent.
A شهد honey, honey-comb.

A شهر a city; the moon; a knave.
شیدا infane; enamoured.
شیر a lion; alſo a tiger.
شیرازه the top band of a book.
شیرازي Shiraz, *name of a place.*
شیرستان the habitation of lions.
شیرماده a lioneſs.
شیر نر a lion.
شیرین Shireen (ſweet, gentle), *proper name.*
شیرینکار of gentle manners.

ص

A صاحب a lord, maſter, poſſeſſor, friend: endowed with.
صاحب جمال beautiful.
صاحب دل honeſt-hearted.
A صبا the zephyr; youth.
A صبح *or* صباح morning, aurora.
صبحدم in the morning.
صبحدمي one morning.
A صبر patience.
A صبي a boy.
صحبة company, ſociety.
A صحیفه a leaf, book, page.
صد a hundred.

صددر Saddar (a hundred gates), *name of a* Perſian *book*.

صد هزار a hundred thouſand.

صرف کردن to expend, employ.

A صعب difficult, ſevere.

صف a rank, file; order.

A صفا purity, pleaſure.

A صمّا a calamity.

A صوت voice, ſound, noiſe.

A صورت fancy, image, form; a ſpectre.

صورت کردن to feign.

A صیام faſting; the ſeaſon of faſting among the Mahomedans; *metaphorically* the ſpring.

A صید hunting; prey.

صید کردن to take priſoner.

ض

A ضمیر mind, conſcience.

A ضیا light, ſplendor.

ط

A طرب joy, mirth, feſtivity.

طربخانه the houſe of mirth.

A طرف a border, margin, part.

A طرّه a lock of hair.

A طريق cuſtom, way, manner,
طلبي thou aſkeſt, *from* طلبيدن
A طلوع riſing, *as the ſun*,
A طمع deſire, avarice.
A طواف a circuit, walk,
طوطي a parrot.
طوفان the deluge.
A طي a fold, ply: folding.
A طير a bird,

ظ

A ظفر victory: Timur *or* Tamerlane.
A ظلمت darkneſs,

ع

A عادت cuſtom, uſage.
A عارض a cheek; a tooth; an accident; a heavy cloud.
A عاشق a lover, miſtreſs; enamoured.
A عاشقين two lovers.
A عاقبه the end, iſſue, event, ſucceſs; finally.
A عالم the world, time; learned.
عالم سوزي enlightener *or* inflamer of the world.
A عام univerſal: plebeian.
A عبّاسي Abbaſi, *name of a dynaſty of Arabian khalifs.*

عبادتگاه a place of worſhip.
A عبرت wonder, myſtery, example.
A عجب wonder, admiration.
A عدالت juſtice.
A عدو an enemy.
A عذار a cheek, face, temples.
A عراب a wild Arab.
A عرب an Arabian inhabiting a city.
A عرصه a field, court, area; an empty ſpace: a dice-table.
A عروض poetry, proſody.
A عزیز magnificent, incomparable.
A عشرت mirth, converſation; the pleaſures of the table.
A عشق love.
عشق بازي fondneſs.
A عصمت chaſtity, integrity; defence, ſafeguard.
A عطر perfume, ottar of roſes.
عطرسا perfumed, fragrant.
A عفاق الله God preſerve.
A عقد a ſtring of pearls: a treaty.
A عقل prudence, memory, art, knowledge; a narrative.
A عقوبت puniſhment, torment.
A علم knowledge, ſcience, art.
A علما (*pl. of* علیم) learned men.

A عمر life. عمرم my life.
A عمل action, operation.
A عنبر amber, ambergris.
A عندليب a nightingale.
A عنكبوت a ſpider.
A عوايب (*pl. of* عيب) vices.
A عهد age, time; compact, promiſe.
A عيار a touchſtone, proof.
A عيب a vice, crime, ſtain.
A عيد a feſtival, ſolemnity; joy.
A عيش mirth, delight; life.
A عين a fountain; an eye, look; gold; eſſence: paradiſe.

غ

A غايب abſent, invincible, concealed.
A غبار duſt; a thick vapour.
A غريب a ſtranger, foreigner; extraordinary.
A غزال a fawn.
A غزل an ode.
A غزليات (*pl. of the above*) odes.
A غصّه vexation.
A غلام a boy, ſervant.
A غم care, grief, terror.
غمكين ſorrowful.
غمناك affliction.

غنچه a roſe-bud.
غنودن to ſleep, ſlumber.

ف

A فاضت overflowed, *from* فیض
A فال an omen, preſage.
فام coloured.
A فتنه a tumult, faction, diſcord, miſchief, ſcandal.
A فخر glorious; glory, ornament.
A فدا ranſom, redemption.
A فراق abſence, ſeparation.
فراموش oblivion, *from*
فراموشیدن to forget.
A فرّخ happy.
فردا to-morrow.
فردوسي Ferduſi (belonging to paradiſe) *name of a poet.*
فرستادن to ſend.
فرشته an angel, meſſenger; fairy.
A فرقت abſence; a troop; a ſect.
فرمودن to command.
فرو below: dejected.
فروخت ſelling: he ſold, *from*
فروختن to ſell.

فرودآمدن to deſcend.
افروختن inflamed, *from* افروزي (*for* فروزي)
فروش ſelling.
فروشد he ſells, *both from* فروختن
A فروغ ſplendor.
فروماندن to be dejected.
فريبي *or* فريب deceit, *from* فريفتن
فريدون Feridoun, *name of a king*.
فريفتن to deceive.
فسردن to freeze, congeal.
فشان ſcattering, *from* فشاندن
فشردن to preſs, ſqueeze.
A فصاحت eloquence, melody.
فغان ſorrow, complaint: alas!
A فكر conſideration, care.
فكر بغرما conſider; بغرما *is the imperative of* فرمودن
فكن throwing, throw thou, *from*
فكندن to throw, throw away, lay aſide.
A فلك heaven; the world; fortune.
A في in, into.
A فيض abundance: he diffuſed.
فيل an elephant.

ق

قاف Kaf, *the name of a fabulous mountain.*

A قدّ a form, figure, ſhape, ſtature.
A قدح a cup, goblet.
A قدر fate; predeſtination; quantity; value; dignity, power.
A قرار conſtancy, conſiſtency, confirmation; quiet.
A قرين contiguous, related to.
A قصايد (*pl. of* قصيده) poems, elegies.
A قصر a palace.
A قصّه a tale; an action.
A قصيده an elegy, poem.
A قضا fate, death, judgment; juriſdiction.
A قطعه a fragment: ſegment, part.
قفس a cage.
A قلعة (*pl.* قلعجات) a caſtle.
A قلم a pen.
قلمكار a writer, an engraver.
قلوب (*pl. of* قلب) hearts.
A قمر the moon.
قمروش like the moon.
A قول a word, ſpeech, eloquence.
A قهر violence, force, oppreſſion; power; chaſtiſement; anger.
A قياس meaſure; reaſoning, thought, advice, argument; a ſyllogiſm.
A قيام ſtation, ſtanding; reſurrection: confuſion, tumult.

A قيصر Ceſar, an emperor.

ك

A ك as, like, in the ſame manner.
A كاتبي Katebi (a writer, ſecretary) *proper name.*
A كاحداقي like my eyes, *comp. of* ك like, احداق eyes, *and* ي *the inſeparable pronoun* my.
كادن to careſs.
كار buſineſs, object; a maker.
كارخانه a ſhop, place of buſineſs; the world.
كارزار a battle, conteſt.
كارگر expert: one who labours, adjuſts, penetrates, brings a thing to bear.
كارگر آمدن to penetrate, labour, &c.
كاروان a caravan.
كاستن to leſſen.
كاش would!
كاشانه a houſe, hall, gallery, chamber.
كافتن to dig.
كاكل a curling lock.
كالبل the body; a form, model.
كام deſire, wiſh.
كامران deſire; the obtaining one's wiſh.
كاه a place: a ſtraw: leſſening.
A كبر pride, magnificence.

کبوتر a dove.
A کتاب a book, letter, writing.
کجا where? whither? how?
کداختن to melt, diſpel.
کداز melting, *from the above.*
کدام who? کدامت who is there?
کذشتن to leave, neglect.
کذرانیدن to paſs through.
کذشتن to paſs: to leave.
کر if: a performer, maker.
کرا whom; to whom? hire, rent.
کرازنده ſporting, ſkipping, ſtrutting.
کرچه though.
کرد buſineſs, labour: he made.
کردابي a whirlpool, gulf, precipice.
کردار action, labour, profeſſion; life.
کردش جام the circling glaſs.
کردم I made, *from*
کردن to do, make.
کردن the neck.
کرز a battle-axe, mace.
کرفتن to take.
کرک a wolf.
کرم warm. کرما warmth.
کرمان Carmania, *name of a place.*

گرو marriage, nuptials, betrothing, a pledge.
گري *or* گريه lamentation, weeping.
گريختن to flee, eſcape.
گريستن to weep.
گز that, which.
گزاردن to perform.
گزشتن to paſs.
گزيدن to chooſe; to bite.
گزيده ſelect; moſt excellent, noble, glorious: bitten.
كس a perſon, any one.
گستر ſpreading, ſtrewing, *from*
گستردن to ſpread, ſtrew, ſcatter.
گسيختن to break, tear.
گسيل breaking, *from the above.*
گشا conquering, opening, &c. *from*
گشادن to open, diſcover, conquer; to rejoice.
گشايد he diſcovers, *from the above.*
گشتن to become: to kill.
گشستن to break, rend.
گشفتن to ſcatter, diſſolve.
گشمير Cachemire, *name of a place.*
گشود he has diſcovered, &c. *from*
گشودن to diſcover, open, conquer, delight.
گشور a region, climate, country.
گشيده ام I have ſuffered *or* drawn.

كف the hand, the palm.
گفت he ſaid. گفتار ſpeech.
گفتم I ſaid, *both from*
گفتن to ſpeak, ſay; ſpeaking.
گفتي thou haſt ſaid; he ſaid.
گل (gul) a roſe.
گل (geel) clay.
گلاب roſe-water.
گلاله hair, locks.
گلام a word, writing, oration.
گلاندم Gulendam (roſe-reſembling, *from* گل a roſe, *and* اندام form, figure, &c.) *a proper name.*
گلاه a diadem, cap.
گلبن a roſe-buſh.
گلبوي roſe-ſcented.
گلبه a cloſet, cottage, hut.
گلزار a bed of roſes.
گلستان Guliſtán (a roſe-garden, bower of roſes) *title of a celebrated book.*
گلسوري a beautiful ſpecies of red roſe.
گلشان a roſe-garden.
گلعذار roſe-cheeked.
گلفام roſe-coloured.
گلفشان ſtrewing flowers.

گلگشت a roſe-walk; bower, delightful place.
گلگون roſe-coloured.
A کلیات *(pl. of* کلّي) the whole; univerſal. The whole works.
کم little; defective; abſent.
گماشتن to inſert, place, commit; to looſe, liberate.
A کمال perfection, accompliſhment, finiſhing.
کمبها of little value. کمتر leſs.
کمعقل with little ſenſe.
کن do thou; doing, *from* کردن
کنار a boundary, margin, ſide, part, ſhore; an embrace.
کنبد a vault, arch, tower, cupola.
گند rotting, *from*
گندیدن *or* گندن to rot.
کنیز a ſervant maid, female ſlave.
کو where?
گو ſay thou, *from* گفتن
گوش an ear.
گوش کن liſten thou, *from*
گوش کردن to liſten.
کوشه a corner.
کوفتم I ſmote, *from*
کوفتن to ſmite.
گوناگون various, many-coloured.

كوه a mountain.
گوهر a jewel, pearl; luſtre; eſſence; ſelf-exiſting.
كه who, which: ſince.
كي who.
گيتي the univerſe.
گير taking.
گيرد might take, *both from* گرفتن
كيست who is it? *comp. of* كي who, *and 3d perſ. preſ. of* بودن
كينه *or* كين hatred, revenge, rancour.
كين full of.
كين that theſe, *comp. of* ك *and* اين

ل

لاله a tulip.
لاله‌زار a border *or* bed of tulips.
لاندن to move.
لب *(pl.* لبان) a lip; margin.
A لبّ the heart, pith, marrow.
لبالب up to the brim.
لشكر an army.
لشكر كش a conquering army.
A لطف benignity, gentleneſs, grace, favour, humanity, generoſity.
لعل a ruby, ruby-lip.

لک a lack, a hundred thouſand.

A للسجود for the worſhip (of God) *comp. of* ل for, *and* ل *for the Arab. article* لا *and* سجود adoration.

A لولیان the moſt precious ſort of pearls; beautiful women.

A لیث a lion.

لیکن but.

A لیل Leil *or* لیله night.

لیلي Leila, *a woman's name.*

م

م *(annexed to words)* my.

A مآء water, liquor, juice.

A ما that, which.

ما we; our. ما خود ourſelves.

ماده female: a woman.

مار a ſerpent.

مارا us; to us.

A مالت bent, *from* میل

مالیدن to rub, grind, poliſh.

ماندن to remain.

مانستن to reſemble.

مانند they remain, *from* ماندن

ماه the moon: a month.

ماه‌رخ with cheeks like the moon.

ماه‌روي with a face like the moon.

ماهي lunar, monthly; a fiſh.

A مايل inclining, having a propenſity.

مبادا leſt, by chance.

A مبسوط extended, dilated, ſpread.

مپرس do not aſk, *from* پرسيدن

A مثال ſimilitude, reſemblance.

A مثنوي rhyme.

A مجلس an aſſembly, banquet.

A مجنون Megenun (diſtracted with love) *proper name.*

A مجمع a place where people aſſemble; a collection, junction.

A محبت love, friendſhip, benevolence; affection; company.

A محبوب a friend, miſtreſs; amiable, dear, beloved.

A محبوس confined, impriſoned.

A محرم a friend, counſellor; ſpouſe, huſband, wife; any one who from their ſtation in a family is admitted into the *haram* or women's apartments.

A محقّر vile, contemptible, trifling.

A محلّ place, time, opportunity.

محمد Mohamed (praiſe-worthy), *proper name.*

A محنت affliction, diſgrace.

A مختصر contracted; an epitome.
A مختلف diſcordant, confuſed.
مخزن a magazine, treaſury.
A مدّبر governing; a governor, magiſtrate.
A مدّت a ſpace of time.
A مدهوش aſtoniſhed, diſturbed.
A مذاق to taſte; the taſte, palate.
مرا me; to me.
A مراحم (*pl. of* مرحمت) favours, graces.
A مراد deſire, will, affection.
A مراهم (*pl. of* مرهم) remedies, plaiſters.
مرد *or* مردم a man, hero; brave.
مردانه courageouſly, manfully.
مردن to die; to be extinguiſhed.
A مروّت courteſy, generoſity.
مژده joyful tidings.
مست enamoured, intoxicated.
A مستغني diſdainful; rich; content.
A مشامّ perfumed; the palate.
A مشاهده the ſight.
مشاهده نمودن to view.
A مشرق the eaſt.
A مشغول attentive; attention.
مشک muſk. مشکبوي ſmelling of muſk.
مشکين muſky.

A مصراع *or* ع an hemiſtich; one half of a folding door.

A مصدر a ſource: infinitive.

مصلّا Moſella, *name of a place.*

A مضرّت damage, diſadvantage.

A مطرب a ſinger, muſician.

A معذور an excuſe.

A معرکه a battle; field of battle.

A معشوق a friend, a lover.

A معشوقه a miſtreſs.

A معطّر ſcented, perfumed.

A معقول reaſonable, rational, probable, pertinent.

A معما an enigma, myſtery.

A معني ſenſe, idea, ſignification.

A معهود eſtabliſhed, known.

A مغ a prieſt of the Perſees, Guebres *or* worſhippers of fire.

مغبچگان cup-bearers.

مغز the brain, head, marrow, ſubſtance, *or* beſt part of any thing.

A مفارقت ſeparation, alienation.

A مقام condition, ſtation; dignity; office: reſidence: muſical tone.

A مقدار quantity, ſpace, number.

A مقصود intention, will, deſire.

A مقلّب a conductor, mover, diſpoſer.
A مكافات a recompence, reward.
مگر perhaps, by chance: unleſs.
مل wine.
A ملّاح a ſailor.
A ملک a kingdom, power, poſſeſſion, inheritance; an angel.
A ملمعت rays of light.
من I: my. من خود myſelf.
A منتها finiſhed, concluded.
مند full of, endowed with.
A منزل a houſe of entertainment, an inn; any place where travellers reſt at night; a day's journey, a ſtage.
A منصور a conqueror, triumpher.
A منفعت advantages.
A منقار a bird's bill.
منیار do not bring, *the imperative of* اوردن *with the negative prefixed.*
منیوش liſten not, *the negative imperative of* نیوشیدن
A موج a wave.
A موجب a cauſe; an acceptor.
A موزون melodious; adjuſted, arranged, weighed.
A موسم time, ſeaſon.
A موصل Muſul, *name of a place.*

موي hair.

A موید firm.

A مهجور separated, repudiated, abandoned.

مهر the ſun; moon; love; a ſeal-ring: a gold coin about 1l. 16s.

مهوش like the moon.

مي wine.

مي *characteriſtick of the preſ. tenſe.*

میار do not bring, *the negative imperative of* اوردن

میان between, among: middle.

میامیز do not mix *or* ſprinkle, *the negative imperative of* آمیختن

مي بيني thou ſaweſt, *2d perſon preſent of* دیدن

میخواره a wine drinker; an earthen drinking veſſel.

میداني thou knoweſt.

میر dying, *from* مردن

میرزا the ſon of a prince *or* great man, a knight.

میرزا مهدي Mirza Mahadi, *proper name.*

میروي doſt thou grow? *from* رستن

میزني thou ſtrikeſt.

میزیبد is it becoming?

میغ a cloud, a fog.

میغروش a ſeller of wine, *comp. of* مي wine, *and part. of* فروختن

میکشي thou draweſt, beareſt.

مینالم I complain, *from* نالیدن

میوها fruits.

ن

نا not. نا امید hopeleſs.

ناب pure, ſincere; like.

ناتمام imperfect.

ناچیز worthleſs, deſpicable.

A نادره memorable events; rare.

نادر شاه Nadir Shah, *proper name*,

ناز blandiſhments; wantonneſs.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemiſhed.

ناشناس ignorant.

A ناصر a conqueror, defender.

A ناظر a ſpectator, ſuperintendant.

نافه a bag (of muſk): the navel.

ناک full of. ناگه ſuddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name,

نامدار illuſtrious; a hero.
نامه a book, hiſtory.
نان bread.
A نايب a viceroy, deputy.
نبرد a battle, war.
نبود is not. نبود مي I would not have been.
A نبي a prophet.
نتابم I will not turn.
نترسي do you not fear.
نتوان it is impoſſible.
A نثار ſcattering, diſperſing.
A نثر proſe; to diffuſe, ſtrew.
نجستمي I would not have fought, *or* leaped.
A نجم a ſtar, planet: fortune.
A نحو grammar, ſyntax.
نخچير hunting; the chace; prey.
نخست firſt.
نخشبي Nakſhebi, *proper name.*
نر male.
نرگس a narciſſus.
نرم gentle, tame; light: ſoft.
نزد near.
A نزل deſcending; hoſpitality.
A نزول deſcent; happening.

A نسخي Niſkhi (a tranſcript) *the character in which Arabick manuſcripts are generally written.*

A نسيم a gale.

نشاستن to cauſe to ſit down.

A نشاط alacrity, pleaſure.

نشاندن to fix.

نشستن to ſit down.

نشنوي you do not hear.

نشين ſitting, *from* نشستن

A نصيحت counſel, exhortation.

نظامي Nezami, *name of a poet.*

A نظر the ſight, the eye.

نظرباز rolling the eyes, ogling.

A نظم verſe; a ſtring of pearls.

نعره زدن to call *or* ſing aloud.

A نعمت a benefit; victuals.

نغز beautiful, good; ſwift.

A نغمت muſick, harmony.

A نفس ſoul, ſelf; breath; deſire.

A نفع gain, utility.

A نقد ready money.

A نقش painting, embroidery.

A نقل a narration, report, copy, tranſlation.

نگار a picture, ornament; a beautiful woman.

نگارستان Negariſtan (a gallery of pictures) *title of a celebrated book.*
نکته ſubtilties, myſteries.
نگرستن to view.
نکوي *or* نکو good.
نکه *or* نگاه cuſtody, care, obſervation.
نگهدار preſerve thou, *imperat. of* نگهداشتن
نما ſhowing. نمودند they ſhow.
نمودن to ſhow.
نواي melody, voice: wealth.
نواب *(pl. of* نايب) viceroys, &c.
نواختن to ſoothe.
نواز ſoothing, *from the above.*
نوازش *(pl.* نوازشات) a favour.
نوازنده ſoothing, warbling, *from* نواختن
نواله a benefit.
A نوبت a turn, change, watch, centinel. نوبت زدن to relieve guard.
نوبهار the ſpring, the early ſpring; new year.
A نوح the prophet Noah.
A نوحت a complaint.
نود ninety.
A نور light, brightneſs.
نوروز the firſt day of ſpring.
نوزده nineteen.
نوش drinking, a drinker; any thing drinkable, *from* نوشيدن

نوشت *or* نوشتن to write.
نویس write thou, *from the above.*
نه nine.
نه placing, *from*
نهادن to place.
نهاده ایم we have placed.
نهال a tree, ſhrub.
نهان hidden, *from* نهفتن
A نهر a river; flowing.
نهفتن to hide, lie hid.
نی a pipe, flute.
نیز even, alſo: again.
نیست there is not.
نیشتن to write.
نیک good, excellent.
نیکو bright, beautiful, elegant.
نیکوئی reputation, goodneſs.
نیل the river Nile.

و

و and; he, ſhe, it.
واپس after, behind, again.
واپس داشتن to detain.
A واضح evident.
A واقعات actions, occurrences, events: battles: misfortunes.

وان Van, *name of a town.*

A وجود eſſence, ſubſtance, exiſtence, nature, body, perſon.

وجودكرفتن to commit, perform, give a being to.

وار *or* ور like, poſſeſſing.

A ورق a leaf *of a* tree *or* paper.

وز and from.

وزيد it blows, *from* وزيدن

وست he, ſhe, it is.

وش like, reſembling.

A وصال enjoyment; arrival; meeting; conjunction.

A وضع ſituation; action; geſture.

A وفا good faith; a promiſe.

A ولي but: a prince: a ſlave.

وي he, ſhe, it; his, her, its.

ويرانه a deſert; depopulated.

ه

A هايل dreadful, terrible.

A هجر *or* هجران ſeparation, abſence.

A هجوم an aſſault; impetuoſity.

هر *or* هران every: ſoever.

هرات Herat, *name of a city.*

هرجاكه whenever.

هرچه *or* هرانچه whatſoever.
هرچندکه *or* هرچند although.
هر کجا wherever.
هر کجا که whereſoever.
هرگز ever.
هرگزنه never.
هرکه *or* هرانکه whoſoever.
هزار a thouſand; a nightingale.
هستن to be, exiſt.
هشت eight. هشتاد eighty.
هشده eighteen.
هفت ſeven. هفتاد ſeventy.
هفده ſeventeen.
A هل whether, but.
هم and, alſo; together: both.
A هم *(annexed to words)* their.
هماشیان of the ſame neſt.
همان only.
هماندم directly.
هماهنگ of the ſame inclination.
همبزم of the ſame banquet.
همبستر lying on the ſame pillow.
همچنین in the ſame way.
همچون *or* همچو like, as.
همخوابه ſleeping together.

هدم breathing together.
همراز an intimate friend.
همنشين fitting together; a companion.
همه all, univerſal.
همیرسید it arrives, comes.
همیرفتم I went, *from* رفتن
همیشه always.
هندو black; an Indian.
هنگام time, ſeaſon.
هنوز yet.
A هوا air: wind: ſound.
هیچ no, never.
هیچ میداني doſt thou not know? *from* هیچ دانستن
هیشتن to lay down.

ي

يا O! or.
یاب *or* یابان finding.
یابم I may find, *both from* یافتن
یاد remember; memory, record.
یار a friend, miſtreſs; defender; power, advantage.
یاربّ O heaven! O Lord! *comp. of* يا O! *and* ربّ a lord, maſter.

يازده eleven.
ياسمين jeſſamine.
يافت he found, *from* يافتن to find.
ياقوت a ruby.
يت *(annexed to words)* thy.
يد A the hand; aid, power, ſtrength.
يش *(annexed to words)* their.
يعني that is to ſay, viz.
يغما prey, ſpoil, booty.
يک one.
يگانه a hero, conqueror; incomparable; unequalled.
يگتاي precious, valuable, rare.
يگدانه ineſtimable, rare.
يگدم one moment.
يگدو one or two, a few.
يگديگر one another.
يگروز one day.
يم (*annexed to words*) my.
يمن Yemen, *Arabia the happy*.
يوسف Joſeph.

ADVERTISEMENT.

THE *greateſt part of the following Piece was deſigned to be added to* a Grammar of the Perſian language, *which was printed in* 1771. *It might eaſily have been ſwelled into a larger treatiſe, by adding more copious extracts from the* Perſian *writers, both in proſe and verſe; but, as the change of ſtyle may be ſeen as well in ten lines as in a thouſand, it ſeemed equally uſeful and leſs oſtentatious, to exhibit only a few choſen ſpecimens from the beſt authors, and chiefly from the Poets, who, in all nations, have taken the greateſt pains to harmonize and improve their language.*

THE

HISTORY

OF

THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progreſs of the *Perſian language*, through a period of two thouſand years, I am entering into a ſubject, which will afford them neither amuſement nor inſtruction, and can be agreeable only to thoſe few men, who apply themſelves to the obſcurer branches of literature, and have very little intercourſe with the reſt of mankind. The title of my piece ſeems, indeed, to give a reaſonable ground for their apprehenſions; and the tranſition appears rather abrupt, from the hiſtory of Monarchs to *the hiſtory of mere words*, and from the revolutions of *the Perſian Empire* to the variations of *the Perſian idiom:* but it ſhall be my endeavour to remove, as far as poſſible, the dryneſs of the ſubject, by interſperſing the narrative with a variety of Eaſtern anecdotes; and,

as to the ſecond objection, it may be alledged, that *a conſiderable change in the language of any nation is uſually effected by a change in the government*; ſo that *literary and civil history* are very nearly allied, and may often be uſed with advantage to prove and illuſtrate one another.

The Hiſtory of the *Perſian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon every revolution of the ſtate, but it is obſervable, that, under each Dynaſty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, eſpecially under the two laſt, namely, the *Saſſanian and Mohammedan* dynaſties: and theſe, indeed, are the only periods, of which we can ſpeak with any degree of certainty.

It is natural to ſuppoſe, that, in the infancy of the *Perſian* Empire, under *Caïümaras* and his deſcendants, no great pains were taken to cultivate and poliſh the language, which in that rude age muſt needs be thought ſufficiently elegant, if it were ſufficiently clear and intelligible; and we are aſſured by *Herodotus*, that, even after the reign of CYRUS, *the whole education of the Perſian youth, from the age of five years to twenty, conſisted in three points only, riding, throwing the javelin, and the practice of moral virtue*;

which account is alſo confirmed by Xenophon. The ſtory mentioned by Diodorus *of the old volumes of parchment, on which the Perſians were obliged by a certain law to write the annals of their country*, was probably invented by *Cteſias*, that he might give an air of authenticity to his impertinent fables; for ſuch literary impoſtures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Perſians, eſpecially thoſe of the *ſecond period*, were entire ſtrangers to the art of compoſition either in verſe or proſe; for there never was a nation ſo rude and unpoliſhed, who had not a cuſtom *of celebrating the noble acts of their anceſtors, and inciting one another by ſongs and panegyricks to an imitation of their virtue*; and *Strabo*, a very different author from *Diodorus*, aſſerts, *that the* Perſians *uſed frequently to ſing the praiſes of their ancient Heroes and Demigods, ſometimes with a muſical inſtrument, and ſometimes with the voice alone:* but what their language really was, what were their rules of verſification, or what was the courſe of their ſtudies, no mortal can pretend to know with any ſhadow of exactneſs.

The *Greek* Hiſtorians can give us no light on this ſubject; for neither *Themiſtocles*, who ſpoke the dialect of *Perſia* like a native, though he

had ſpent only one year in learning it*, nor even *Xenophon*, whoſe intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, ſeem to have read the works of the *Perſians*, or even to have known their characters; but were perhaps contented to expreſs their ſentiments in *Perſian* with eaſe and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by thoſe, who have deſcribed the life of that Hero: for *Curtius*, who compiled his rhetorical Hiſtory from the *Greek* authors, ſeems to have known as little of *Perſian* as of *Scythian*, though he dreſſes up a number of ſpeeches for the chiefs of thoſe nations, which certainly were never ſpoken by them. A few words, indeed, are here and there interſperſed in theſe hiſtories, which are ſtill uſed in the modern idiom of *Perſia*†; but we can no more form an

* *Themistocles* omne illud-tempus (anni unius ſpatium) literis ſermonique *Persarum* dedit, quibus adeò eruditus eſt, ut multò commodiùs dicatur apud Regem verba feciſſe, quàm hi poterant, qui in *Perside* erant nati. *Corn. Nep. in Themist.*

† Thus *Roxana*, *Statira*, *Parisatis*, ſeem to be corrupted from *Roshan* روشن *Sitára* ستاره *Purizada* پریزاده which ſignify, *Splendid, a Star, Angel-born.* *Pasargades*, or, *a Prince of the Blood*, appears to be compounded of *Peser* پسر *a Child*, and گده *Gada, a House:* i. e. *a child of the Royal Family.* To this we may add, 1. that *Art* or *Ard* ارد which begins many *Persian*

idea of a whole language from a liſt of broken phraſes or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a ſingle member of a period.

Since the *Greeks* afford us ſo little information, nothing remains but to conſult the *Perſians* themſelves; and the great traveller *Chardin*, whom every Orientaliſt muſt always mention with reverence, ſeems to have enquired very diligently into the ancient language of the people, among whom he reſided ſo long, and whoſe manners he deſcribes with ſo much copiouſneſs and learning: but he declares, after all his reſearches, "That the old *Perſian* is a language "entirely loſt; in which no books are extant, "and of which there are no rudiments remain-"ing: that the *Guebres*, who are the remains "of the *Parſis*, or *Adorers of Fire*, have an "idiom peculiar to themſelves; which is ſup-

names, ſignifies *Strong;* as *Ardeshîr*, Artaxerxes, اردشير or, *The ſtrong Lion, Ardevân* or *Ardeban* اردبان *The ſtrong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Perſian* داد and anſwers to the δωρος of the *Greeks*, as Ἑρμοδωρος, and the like. If it were poſſible to recover a whole Catalogue of theſe old *Perſian* names, ſuch an enquiry would be little more than learned trifling; for to collect a number of ſolitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any caſket which they might help us to unlock.

" poſed, by the *Perſians* in general, to be rather " a jargon of their own, than a part of their an- " cient tongue: that, if you believe their own " account, the Magi, who reſided at *Yezd* in " *Carmania*, have preſerved this language from " father to ſon, after the diſſolution of their " Monarchy; but that, for his part, he has " found no reaſon to give any credit to their " ſtory: that they have, indeed, ſome books in " ſtrange characters, but he cannot perſuade " himſelf that they are old *Perſian* letters; eſ- " pecially, ſince they bear no kind of reſem- " blance to thoſe on the famous monuments at " *Perſepolis*." The authority of this excellent writer is deciſive, and puts an end at once to the controverſy lately ſtarted, concerning the authenticity of the books aſcribed to *Zoroaſter*, which a *French* adventurer, who *tranſlated them from the tranſlation* of a certain Gipſy at *Surat*, has had the boldneſs to ſend abroad as genuine: but, to avoid any ſuſpicion of miſrepreſenting the paſſage, it ſeems neceſſary to tranſcribe the very words of Sir *John Chardin*, which the reader may ſee at the bottom of the page*.

* Quand *à l'ancien Persan*, c'eſt une langue perduë; on n'en trouve ni livres ni rudimens. Les *Guébres*, qui ſont les reſtes des *Perses* ou *Ignicoles*, qui ſe perpetuent de pere en fils depuis la deſtruction de leur Monarchie, ont un Idiome particulier; mais on le croit plûtôt *un jargon* que leur ancienne langue. Ils diſent que les

From this we may reaſonably conclude, that the gibberiſh of thoſe ſwarthy vagabonds, whom we often ſee brooding over a miſerable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themſelves for the *prieſts of Iſis*, as the jugglers on the coaſt of *India* for the diſciples of *Zoroaſter*, and their barbarous dialect for the ancient language of *Perſia*. But let the *roſy-cheeked Frenchman*, to give him his own Epithet, reſt happy in the contemplation *of his perſonal beauty, and the vaſt extent of his learning*: it is ſufficient for us to have expoſed his follies, detected his impoſture, and retorted his invectives, without inſulting a fallen adverſary, or attempting, like the Hero in *Dryden*'s Ode, *to ſlay the ſlain*.

We have no genuine accounts then of the *Perſian* language till the time of the *SASSANIAN* kings, who flouriſhed *from the opening of*

Prêtres, qui ſe tiennent à *Yezd*, ville de la *Caramanie*, qui eſt leur *Pirée* et leur principale place, ſe ſont tranſmis cette langue juſqu'ici par tradition, et de main en main; mais quelque recherche que j'en aïe fait, je n'ai rien trouvé, qui me pût perſuader cela. Ces *Guebres* ont à la verité des livres en caracteres et en mots inconnus, dont les figures tirent aſſez ſur celles des langues, qui nous ſont le plus connuës; mais je ne ſaurois croire que ce ſoit là l'ancien Perſan, d'autant plus que le caractere, dont j'ai parlé, eſt entierement different de celui des inſcriptions de *Persepolis*. Je donnerai des *ectypes* de l'un et de l'autre caractere, dans la deſcription du fameux monument qui reſte en ce lieu-là. CHARDIN, Tom. V. Chap. III.

the third century to the middle of the ſeventh; in which period an Academy of Phyſick was founded at *Gandiſapor*, a City of *Khoraſan*, and, as it gradually declined from its original inſtitution, it became a ſchool of poetry, rhetorick, dialectick, and the abſtract ſciences. In this excellent ſeminary the *Perſian* tongue could not fail of being greatly refined, and the ruſticity of the old idiom was ſucceeded by a pure and elegant dialect; which, being conſtantly ſpoken at the court of *Beharám Gúr* in the year 351, acquired the name of *Deri*, or *Courtly*, to diſtinguiſh it from the *Pehlevi*, or, *Language of the Country*.

It muſt not, however, be imagined, that the uſe of the ancient dialect was wholly ſuperſeded by this more poliſhed idiom; for ſeveral compoſitions in *Pehlevi* were extant even after *Mahomed*, which appear to have been written by order of the *Saſſanian* Princes. *Anuſhirvan*, ſurnamed *The Juſt*, who reigned at the cloſe of *the ſixth century*, having heard from ſome travellers, that the *Indian* Monarchs had *a collection of moral fables*, which they preſerved with great care among their archives, ſent his chief Phyſician *Barzuieh* into *India*, with orders to make himſelf maſter of the *Sanſcrit* language, and not to return without a tranſlation of thoſe fables. Theſe orders were punctually executed;

Barzuieh learned the Indian tongue, and, having at a great expence procured a copy of the book, tranſlated it into the *Pehlevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almanſur*, ſecond Calif of the *Abbaſides*; and this is the volume which we ſee in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* verſion in the publick library at *Oxford*; and if the work of *Barzuieh* could be found, we ſhould be enabled to recover a conſiderable part of the old *Perſian* language; the ſame, perhaps, which was ſpoken *in the ſecond period* by *Themiſtocles* and *Xenophon*.

In the reign of *Anuſhirván*, who protected the arts and ſciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the ſucceſs of his Arms, eſtabliſhed a mighty Empire, and ſpread his new religion from the wilds of *Arabia*, to the mountains of Tartary and the banks of the *Ganges:* but, what belongs more particularly to the ſubject of this diſcourſe, *he poliſhed the language of his country*, and brought it to a degree of purity and elegance, which no *Arabian* writer ſince his time has been able to ſurpaſs. The battle of *Cadeſſia* in the year 656 gave the laſt blow to the *Perſian* Monarchy; and the

whole Empire of *Iran* was ſoon reduced under the power of the firſt *Mahomedan* Dynaſty, who fixed the ſeat of their government in *Bagdad*, where the *Arabick* language was ſpoken, for many ages, in its utmoſt perfection: but *the ancient literature of Perſia*, which had been promoted by the family of *Saſſan*, was expreſsly diſcouraged by the immediate ſucceſſors of *Mahomed*, for a reaſon, which it is proper to explain.

At the time when the *Alcoran* was firſt publiſhed in *Arabia*, a merchant, who had lately returned from a long journey, brought with him ſome *Perſian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and uſed to ſay openly, that *the ſtories of griffons and giants were more amuſing to them than the moral leſſons of Mahomed:* part of a chapter in the *Alcoran* was immediately written, to ſtop the progreſs of theſe opinions; the merchant was ſeverely reprimanded; his tales were treated as pernicious fables, *hateful to God and his prophet*; and Omar, from the ſame motive of policy, determined to deſtroy all the foreign books which ſhould fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by ſetting his legends in competition with the precepts of a powerful Lawgiver, was the cauſe of that en-

thuſiaſm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Perſian* Empire.

One book, however, beſides *the fables of Pilpay*, eſcaped the fury of theſe unmerciful zealots: it was *an Hiſtory of Perſia* in the Pehlevian dialect, extracted from the *Saſſanian* annals, and compoſed, it is believed, by the command of *Anuſhirvan*. *Saad*, one of *Omar*'s Generals, found this volume, after the victory at *Cadeſſia*, and preſerved it for himſelf as a curioſity: it paſſed afterwards through ſeveral hands, and was at length tranſlated into ſome other languages of *Aſia**.

It was a long time before the native *Perſians* could recover from the ſhock of this violent revolution; and *their language* ſeems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians:* but, when the power of the *Abbaſides* began to decline, and a number of independent Princes aroſe in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Perſia*, and there was hardly a Prince, or Governor of a city, who had not ſeveral poets and men of letters in his

* This ſtory is mentioned in the life of the Poet *Ferdauſi*, prefixed to an edition of his works.

train. The *Perſian* tongue was conſequently reſtored *in the tenth century*; but it was very different from the *Deri* or *Pehlevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expreſſions from the *Arabian* Poets, whom the *Perſians* conſidered as their maſters, and affected to imitate in their poetical meaſures, and the turn of their verſes.

That the learned reader may have a juſt notion of this new idiom, it ſeems neceſſary, firſt to produce a ſpecimen of *pure Arabick*, and, afterwards, of the *pureſt Perſian* that can be found; by which means he will form a more accurate judgement of *the modern Perſick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damaſcus:* it contains a lively deſcription of *an Eaſtern Banquet*; and moſt of the couplets are highly elegant in the original.

لنا مجلس ما فيه للهمّ مدخل
ولا منه يوماً للهسرة مخرج
تضمن اصناف المحاسن كلها
فليس لباغي العيش عنه معرج
غناء الي الغتيان اشهي من الغنا
به العيش يصفو والهموم تفرج
يخف له جلم الحليم صبابة

ويصبو اليه الناسك المتحرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكث الازهار فيه كانها
كواكب في افق تنبر وتسرج
وتذكرني الاحباب فيه بدابع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
اغر غضيض فاتر الطرف ادعبج
غريب افتنان الدل والحسن لم يزل
يعقرب اصداغا له ويصولج
ومعشوق نارنج بريك احمراره
خدود عذاري بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تمزج
كان القناني والصواني لناظري
نجوم سماء سايرات وابرج

that is; " We have a banquet, into which for-
" row cannot enter, and from which mirth can
" never depart. It compriſes every ſpecies of
" Beauty; and he, who ſeeks the joys of life,

" cannot riſe beyond it. A ſprightly Song gives
" more pleaſure to youth than Riches*: here
" the ſtream of life is unſullied, and all our
" cares are diſperſed. Here the mildneſs of
" our gentle darling gives eaſe to our love;
" and here the timid derviſe becomes an Apoſ-
" tate from his faith. We have a bower, on
" which the dew-drops ſparkle; and in which
" the breeze becomes ſcented with the fra-
" grance of muſk. You ſee the various bloſ-
" ſoms, which reſemble ſtars blazing and glit-
" tering in the firmament. Here the wonderful
" beauties of the flowers, among which are the
" narciſſus and the violet, bring the fair objects
" of my love to my remembrance. You would
" think you ſaw my beloved looking mildly on
" you with her ſoft, tender, languiſhing eye: a
" nymph, in whom every charm and every
" perfection is collected; whoſe curled locks
" hang always dangling, black as the ſcorpion,
" or the mace of ebony *(with which the* Aſia-
" ticks *ſtrike an ivory ball in one of their fa-*
" *vourite plays)*, the pomegranate brings to my
" mind the bluſhes of my beloved, when her
" cheeks are coloured with a modeſt reſent-
" ment. Our cups are ſuch as our ſouls deſire;

* The ſame word *Ghana* in *Arabick* ſignifies both *Singing* and *Wealth*.

" they ſeem to be filled with the ſtreams of " friendſhip and cheerfulneſs. The goblets " and vaſes of *China* appear to my ſight, like " the ſtars of heaven ſhining in the *Zodiack*."

I might here have ſelected a more ancient example of *Arabick*, either from the poets before *Mahomed*, or from the illuſtrious *Abu Temám*, who flouriſhed in the *ninth century**; but the language has remained unaltered from the earlieſt antiquity to the preſent time, and it would not have been eaſy, without a number of notes, to have made an ancient Ode intelligible in a literal tranſlation.

The oldeſt *Perſian* poems, which have come to my knowledge, are thoſe of *FERDUSI*, of which it will not be improper to give a ſhort account, as far as they relate to my preſent ſubject.

At the cloſe of *the tenth*, and beginning of *the eleventh centuries*, Mahmud reigned in the city of *Gazna:* he was ſupreme ruler of *Zableſtan*, and part of *Khoraſan*, and had pene-

* *Abu Temam* publiſhed an excellent *Anthologia* of *Arabick* verſes, entitled *Hamâsa*, of which he gave a copy to an *Aſiatick* Prince, who preſented him in return with *five thouſand pieces of gold*, and made him at the ſame time this elegant compliment, انها لدون شعرك *My preſent is leſs valuable than thy poems.*

trated very far into *India*, where by this time the religion and language of the *Arabs* and *Perſians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tûs* or *Meſhed*. This moſt learned man, happening to find a copy of the old *Perſian Hiſtory* abovementioned, read it with eagerneſs, and found it involved in fables, but bearing the marks of high antiquity: the moſt ancient part of it, and principally the war of *Afraſiab* and *Khoſru*, or *Cyrus*, ſeemed to afford an excellent ſubject for *an Heroick Poem*, which he accordingly began to compoſe. Some of his epiſodes and deſcriptions were ſhown to the Sultan, who commended them exceedingly, and ordered him to compriſe the whole *Hiſtory of Perſia* in a ſeries of *Epick poems*. The poet obeyed; and, after the happieſt exertion of his fancy and art for near thirty years, he finiſhed his work, which contained ſixty thouſand couplets in rhyme, all highly poliſhed, with the ſpirit of our Dryden and the ſweetneſs of Pope. He preſented an elegant tranſcript of his book to *Mahmud*, who coldly applauded *his diligence*, and diſmiſſed him. Many months elapſed, and *Ferduſi* heard no more of his work: he then took occaſion to remind the King of it by ſome little epigrams, which he contrived to let fall in the palace;

but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which conſiſted only of as many ſmall pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this inſult: he retired to his cloſet with bitterneſs in his heart; where he wrote a moſt noble and animated invective againſt the Sultan, which he ſealed up, and delivered to a Courtier, who, as he had reaſon to ſuſpect, was his greateſt enemy, aſſuring him, *that it was a diverting tale*, and requeſting him to give it to *Mahmud, when any affair of ſtate or bad ſucceſs in war ſhould make him more uneaſy and ſplenetick than uſual**. Having thus

* See a tranſlation of this Satire in *a Treatise on Oriental Poetry*, added to the *Life of Nader Shah in French*, Volume X.— This poem is not unlike the Χαριτες of *Theocritus*, who, like the impetuous *Ferdusi*, had dared to expoſe the vices of a low-minded King. The *Persian* poet has this couplet in his Satire,

گر از مدح شان حکایت کنم
چو محمود را صد حمایت کنم

that is; *Had I written as many verses in praise of* Mahomed *and* Ali, *as I have composed for king* Mahmúd, *they would have showered an hundred blessings on me.* A thought like that of *Shakspeare* in *Wolsey*'s celebrated ſpeech:

Had I but serv'd my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies. HEN. VIII.

given vent to his juſt indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zableſtan*, who demanded him in a furious and menacing letter.

The work of *Ferduſi* remains entire, a glorious monument of Eaſtern genius and learning; which, if ever it ſhould be generally underſtood *in its original language*, will conteſt the merit of *invention* with *Homer* himſelf, whatever be thought of its ſubject or the arrangement of its incidents. An extract from this poem will exhibit a ſpecimen of the *Perſian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect uſed in *Perſia* in the time of *Mahomed*, who *admired it for its extreme ſoftneſs*, and was heard to ſay, *that it would be ſpoken on that account in the gardens of Paradiſe*.

يكي دشت بيني همه سرخ وزرد
كزان شاد كردد دل راد مرد
همه بيشه وباغ وآب روان
يكي جايكاه از در پهلوان
زمين پرنيان وهوا مشكبوي
كلاب است كوبي مكر آب جوي
خم آورده از بار شاخ سهن

صنم کشته از بوي کلبن چمن
خرامان بکرد بر کلان تذرو
خروشنده قمري وبلبل زسرو
ازین پس کنون تا به بس روزکار
شود چون بهشت آن لب جویبار
پریچهره بیني همه دشت وکوه
بهر سو بشادي نشسته گروه
منیژه کجا دخت افراسیاب
درخشان کند باغ چون آفتاب
ستاره دوم دخترکي نشین
همه با کنزان وبا آفرین
بیاراید آن دشت دخت کزین
ستاره زند بر کل وباسمین
همه دخت ترکان پوشیده روي
همه سروقدّ وهمه مشکبوي
همه رخ پر از کل چشم پر زخواب
همه لب پر از مي ببوي کلاب
اکر ما بنزدیک آن چشمکاه
شویم وبتازیم یک روزه راه
بکیریم از ایشان پریچهره چند
بنزدیک خسرو بریم ارجمند

that is; "Seeſt thou yonder plain of various "colours *(Perſ. red and grey)*; by which the "heart of a valiant man may be filled with de- "light? It is entirely covered with groves and "gardens and flowing rivulets; it is a place be- "longing to the abode of Heroes. The ground "is perfect ſilk, and the air is ſcented with "muſk: you would ſay, *Is it roſe-water which "glides between the banks?* The ſtalk of the lily "bends under the weight of the flower; and "the whole grove is charmed with the fragrance "of the roſe-buſh. The pheaſant walks grace- "fully among the flowers; the dove and night- "ingale warble from the branches of the cy- "preſs. From the preſent time to the lateſt "age, may the edge of thoſe banks reſemble "the bowers of Paradiſe! There you will ſee, "on the plains and hills, a company of damſels, "beautiful as fairies, ſitting cheerfully on every "ſide. There *Manizha*, daughter of *Afraſiab*, "makes the whole garden blaze like the Sun. "*Sitara*, his ſecond daughter, ſits exalted like "a Queen, encircled by her damſels, radiant in "glory. The lovely maid is an ornament to "the plains; her beauty ſullies the roſe and the "jaſmine. With them are many *Turkiſh* girls, "all with their faces veiled; all with their bo- "dies taper as a cypreſs, and locks black as "muſk; all with cheeks full of roſes, with eyes

" full of ſleep; all with lips ſweet as wine, and
" fragrant as roſe-water. If we go near to
" that bower, and turn aſide for a ſingle day,
" we may take ſeveral of thoſe lovely nymphs,
" and bring them to the noble Cyrus."

This is part of a ſpeech by a young amorous Hero, *the Paris of Ferduſi*, who had reaſon to repent of his adventure with the daughter of *Afraſiab*, for he was made captive by the *Turks*, and confined in a diſmal priſon, till he was delivered by the valour of *Roſtam*.

Of theſe two languages was formed the modern dialect of *Perſia*, which, being ſpoken in its greateſt purity by the natives of *Pars* or *Farſiſtan*, acquired the name of *Parſi**; though it is even called *Deri* by *Hafez* in the following couplet;

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

that is; " While the nightingale, *O Hafez*,
" makes a boaſt of his eloquence, do thou leſſen
" the value of his lays by ſinging thy *Perſian*
" *(Deri)* ſtrains."

* زبان پارسي

Nearly in the ſame age with Ferduſi, the great *Abul Ola*, ſurnamed *Alámi* from his blindneſs, publiſhed his excellent Odes in *Arabick*, in which he profeſſedly imitated the poets before *Mahomed*. This writer had ſo flouriſhing a reputation, that ſeveral *Perſians* of uncommon genius were ambitious of learning *the Art of Poetry* from ſo able an inſtructor: his moſt illuſtrious ſcholars were *Feleki* and *Khakani**, who were no leſs eminent for their *Perſian* compoſitions, than for their ſkill in every branch of pure and mixed Mathematicks, and particularly in Aſtronomy; a ſtriking proof, that a ſublime Poet may become a maſter of any kind of learning which he chuſes to profeſs; ſince a fine imagination, a lively wit, an eaſy and copious ſtyle, cannot poſſibly obſtruct the acquiſition of any ſcience whatever, but muſt neceſſarily aſſiſt him in his ſtudies, and ſhorten his labour. Both theſe poets were protected by *Manucheher*, Prince of *Shirvan*; but Khakani was always averſe to the pleaſurable and diſſipated life of a Court, ſo that the Prince was obliged to detain him by force in his palace, and actually confined him for ſome time in priſon, leſt he ſhould find ſome opportunity of eſcaping.

* خاقاني and فلكي

The works of theſe authors are not very ſcarce; but it ſeems needleſs to give any extracts from them, which would ſwell this diſcourſe to an immoderate length: it will be ſufficient to ſay, that, *in this and the following century*, the *Perſian* language became altogether mixed with *Arabick*; not that the pure ſtyle of the ancients was wholly obſolete, but it was the faſhion among the *Perſians* to interweave *Arabian* phraſes and verſes into their poems, not by way of quotations, but as material parts of a ſentence. Thus in the following diſtich,

سري طيف من يجلو بطلعته الدجي
شكفت آمد از بختم كه اين دولت از كجا

The phantom of her, whoſe beauty gives brightneſs to the ſhades, appeared to me at night: I wondered at the kindneſs of Fortune, and ſaid, Whence came this proſperity?—the firſt line is pure *Arabick* in the ſtyle of the ancient poets.

This elegant tetraſtich is of the ſame kind:

درين ظلمت سرا تا كي از بهر دوست بنشينم
كهي انكشت بر دندان كهي سر بر سر زانو
بيا اي ساقي فرخ بيار مژدهٔ دولت
عسي الايام ان يرجعوا قواما كالذي كانوا

In this manſion of darkneſs, how long muſt I ſit expecting my beloved; one while with my finger on my teeth, one while with my head bent on my knee? Come, O fortunate cup-bearer, bring me the tidings of joy: who knows but my days may again be proſperous, as they were before? Where the laſt line is taken from an Ode in the *Hamaſa of Abu Temám*, which begins,

صفحنا عن بني ذهل وقلنا القوم اخوان

We pardoned the ſons of Dhohal, *and ſaid, The tribe are our brothers.*

At the opening of *the twelfth century* lived *Anveri*, a native of *Abiurd* in *Khoraſan*, whoſe adventures deſerve to be related, as they will ſhow in what high eſteem the polite arts were held in *Aſia*, at the time when learning firſt began to dawn in *Europe*. *Anveri*, when he was very young, was ſitting at the gate of his college, when a man richly dreſſed rode by him on a fine *Arabian* horſe, with a numerous train of attendants; upon his aſking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himſelf to it more ardently than ever, and, having finiſhed a poem, preſented it to the Sultan. This was a prince

of the *Seljukian* dynaſty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raiſed him even to the firſt honours of the ſtate. He found many other poets at court, among whom were *Selman*, *Zehir*, and *Reſhidi**, all men of wit and genius, but each eminent in a different way; the firſt for the delicacy of his Lyrick verſes, the ſecond, for the moral tendency of his poems, and the third, for the chaſtity of his compoſitions; a virtue, which his predeceſſors and contemporaries were too apt to neglect.

But of all the cities in the *Perſian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* juſtly calls "the Athens "of Perſia†." *SADI*, a native of this city, flouriſhed *in the thirteenth century*, when the *Atabegs* of *Parſiſtan* encouraged men of learning in their principality: his life was almoſt wholly ſpent in travel; but no man, who enjoyed the greateſt leiſure, ever left behind him more valuable fruits of his genius and induſtry. A fine manuſcript, about two hundred years

* سلمان, ظهير and رشيدي

† See *Specimen Poeseos Persicæ*, Vindobonæ 1771. *Proœm.* page xviii.

old, was lately put into my hands, containing a complete collection of his works; among which are ſeveral pieces, both in verſe and proſe, which have never been mentioned by the Scholars of Europe. The following extract from his *Guliſtan*, or *Bed of Roſes*, will ſhow how the *Perſian* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامني في وداده
الم‌برها يوماً فتوضح لي عذري

قطعه

كاش كآنان كه عيب من جستند
رويت اي دلستان بديدندي
تا بجاي تر نج در نظرت
بيخبر دستها بريدندي

مثنوي

ترا بر درد من رحمت نيايد
توفيق من يكي همدرد بايد
كه با او قصه مي‌كويم همه روز
دو خيزم‌را بهم خوشتر بود سوز

شعر

ما مرّ من ذكر الحمي بسمعي
ولو سمعت ورق الحمي صاحت معي
يا معشر الخلّان قولوا للعافي
يا ليت تدري ما بقلب الموجعي

قطعه

تندستانرا نباشد درد ريش
جز بهدردي نكويم درد خويش
كفتن از زنبور بيحاصل بود
با يكي در عمر خود ناخورده نيش
تا ترا حالي نباشد همچو من
حال ما باشد ترا افسانه پيش
سوز من با ديكري نسبت مكن
او نمك بر دست ومن بر عضو ريش

that is; "My companion oft reproaches me "for my love of *Leila*. Will he never behold "her charms, that my excuſe may be accepted? "Would to heaven, that they, who blame me "for my paſſion, could ſee thy face, O thou ra- "viſher of hearts! that, at the ſight of thee, "they might be confounded, and inadvertently "cut their heads inſtead of the fruit, which

" they hold*. Thou haſt no compaſſion for " my diſorder: my companion ſhould be af- " flicted with the ſame malady, that I might " ſit all day repeating my tale to him; for two " pieces of wood burn together with a brighter " flame. The ſong of the turtle dove paſſes " not unobſerved by my ear; and if the dove " could hear my ſtrain, ſhe would join her " complaints with mine. O my friends, ſay " to them, who are free from love, *Ah, we wiſh* " *you knew, what paſſes in the heart of a lover!* " The pain of illneſs affects not them, who are " in health: I will not diſcloſe my grief but to " thoſe, who have taſted the ſame affliction. " It were fruitleſs to talk of an hornet to them, " who never felt its ſting. While thy mind is " not affected like mine, the relation of my " ſorrow ſeems only an idle tale. Compare " not my anguiſh to the cares of another man; " he only holds the ſalt in his hand, but it is I, " who bear the wound in my body."

The ſame city had the honour of producing, *in the fourteenth century*, the moſt elegant Lyrick Poet of *Aſia*, *Shemſeddin*, ſurnamed *HAFEZ*; on whoſe life and productions it is the leſs neceſſary to expatiate, becauſe the Ba-

* Alluding to a ſtory in the *Alcoran*.

ron before mentioned has exhauſted the ſubject in *his ſpecimen of Perſian Poetry*, and will, it is to be hoped, be perſuaded to complete that moſt learned work, in the ſhort intervals of leiſure, which his important affairs will allow him. It will be fully ſufficient, therefore, to tranſcribe two of his *Gazals* or *Anacreontick Odes*; the firſt of which was choſen, on account of the *Arabick* verſes interwoven in it, and the ſecond, for its exquiſite beauty, which makes it a genuine example of the true *Shirazian* dialect.

غزل

میدمد صبح کل بسته نقاب
الصبوح الصبوح یا اصحاب
میچکد ژاله بر رخ لاله
المدام المدام یا احباب
میوزد از چمن نسیم بهشت
بس بنوشید دایماً مي ناب
تخت زمرد زدست کل بچمن
راح چون لعل آتشین دریاب
در میخانه بسته اند دکر
افتتح یا مفتح الابواب
در چنین موسم عجب باشد

كه به بندند ميكده بشتاب
عاشقا مي بنوش مردانه
فاتقوا الله يا اولي الالباب
بر رخ ساقي پريبيكر
همچو حافظ بنوش بادهٔ ناب

A PERSIAN SONG.

"The dawn advances veiled with roſes,
"Bring the morning draught, my friends, the
"morning draught! The dew-drops trickle
"over the cheek of the tulip. Bring the
"wine, my dear companions, bring the wine!
"A gale of paradiſe breathes from the garden:
"drink then inceſſantly the pure wine. The
"roſe ſpreads her emerald throne in the bower.
"Reach the liquor, that ſparkles like a flaming
"ruby. Are they ſtill ſhut up in the banquet-
"houſe? Open, O thou keeper of the gate.
"It is ſtrange, at ſuch a ſeaſon, that the door
"of the tavern ſhould be locked. Oh, haſten!
"O thou, who art in love, drink wine with
"eagerneſs; and you, who are endued with
"wiſdom, offer your vows to Heaven. Imitate
"*Hafez*, and drink kiſſes, ſweet as wine, from
"the cheek of a damſel, fair as a nymph of
"paradiſe,"

وله ايضاً

ساقي بيا كه شد قدح لاله پر زمي
طامات تا بچند وخرافات تا بكي
بگذر زكبر وناز كه ديدست روزگار
چين قباي قيصر وطرف كلاه كي
هشيار شو كه مرغ سحر مست كشت هان
بيدار شو كه خواب اجل در پيست هي
خوش نازكانه مي چمي اي شاخ نوبهار
كآشفتگي مبادت از آسيب باد دي
بر مهر چرخ وعشوهٔ او اعتماد نيست
اي واي بر كسي كه شد ايمن زمكر وي
فردا شراب كوثر وحور از براي ماست
وامروز نيز ساقي مه روي وجام مي
باد صبا از عهد صبي ياد ميدهد
جان داروي كه غم ببرد در ده اي صبي
حشمت مبين وسلطنت كل كه بسپرد
فراش باد هر ورقش را بزير پي
در ده بياد حاتم طي جام يكمني
تا نامهٔ سياه بخيلان كنيم طي
آن مي كه داد رنگ لطافت بارغوان
بيرون فكند لطف مزاج از رخش بخوي

بشنو که مطربان چمن راست کرده اند
آهنگ چنگ وبر بط وعود ونواي ني
مسند بباغ بر که بخدمت چو بندگان
استاده است سرو وکمر بسته‌است ني
حافظ حدیث سحر فریب خوشت رسید
تا حد چین ومصر باقصاي روم وري

Another, by the ſame.

" Riſe, boy; for the cup of the tulip is full " of wine. When will this ſtrictneſs end? " how long will theſe ſcruples laſt? No more " of this pride and diſdain; for time has ſeen " the crown of *Ceſar* humbled, and the diadem " of *Cyrus* bent to the ground. Oh! be wiſe; " for the bird of the morning is intoxicated " with love. Oh, awake! for the ſleep of " eternity is juſt before you. How gracefully " thou moveſt, O ſweet branch of a vernal " plant! May the cold wind of *December* never " nip thy buds! There is no reliance on the " favours of Fortune or her deceitful ſmiles. " Oh! wo to him, who thinks himſelf ſecure " from her treachery. To-morrow, perhaps, " the ſtream of *Cuther*, and the girls of para- " diſe will be prepared for us; but to-day alſo " let us enjoy a damſel bright as the moon, and

" quaff the wine from the full cup. The Ze-
" phyr *(Saba)* reminds us of our youth *(Sabi)*;
" bring us the wine, boy, which may refreſh
" our ſouls, and diſpel our ſorrow.

" Admire not the ſplendour and dignity of
" the roſe; for the wind will ſoon ſcatter all
" her leaves, and ſpread them beneath our feet.
" Bring a larger cup to the memory of *Hatem*
" *Tai**; that we may fold up *(Tai)* the gloomy
" volume of thoſe, who want generoſity. This
" wine, which gives a lively tint to the *Arga-*
" *van (a purple flower)*, communicates its
" ſweet nature from my beloved's cheek to her
" heart. Attend; for the muſicians of the
" bower have begun their concert, joining the
" notes of the lute and harp to the melody of
" the dulcimer and flute. Bring thy Sofa into
" the garden, for, like active attendants, the
" cypreſs ſtands before us, and the green reed
" has tucked up his girdle. O *Hafez*, the
" fame of thy ſweet alluring ſorcery has reached
" from the extremity of *Reï* and *Rûm*, to the
" limits of *China* and *Egypt*."

There is nothing, which affords a ſtronger proof of the excellence of the *Perſian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times,

* An *Arabian* Prince, celebrated for his extreme liberality.

and under various leaders, made themſelves maſters of *Perſia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were ſo far from diſcouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundleſs munificence: and one of them, who founded the *Mogul* Empire in *Hindoſtan*, introduced the *Perſian* literature into his dominions, where it flouriſhes to this day; and all the letters from the *Indian* governors are written in the language (I do not ſay, in the ſtyle) of *Sadi*. The *Turks* themſelves improved their harſh dialect by mixing it with the *Perſian*; and *Mahomed* II. who took *Conſtantinople* in the *middle of the fifteenth Century*, was a protector of the *Perſian* poets: among theſe was *Noured-dîn JAMI*, whoſe poem *on the loves of Joſeph and Zelikha* is one of the fineſt compoſitions I ever read. The following deſcription will ſerve as a ſpecimen of his elegant ſtyle:

سحر چو شب زاغ پرواز پرداشت
خروس صبحگاه آواز پرداشت
عنادل لحن دلکش برکشیدند
لحاف غنچه از گل درکشیدند

سمن از آب شبنم روي خود شست
بنفشه جعد عنبر بوي خود شست
زليخا همچنان در خواب نوشين
دلش را روي در محراب دوشين
نبود آن خواب بل بيهوشيش بود
زسوداي شبش مدهوشيش بود
کنيزان روي بر پايش نهادند
پرستاران بدستش بوسه دادند
نقاب از لاله سيراب بکشاد
خمار آلوده چشم از خواب بکشاد
کريبان مطلع خورشيد ومه کرد
زمطلع سر زده هر سو نکه کرد

" In the morning, when the raven of night
" had flown away, the bird of dawn began to
" ſing; the nightingales warbled their enchant-
" ing notes, and rent the thin veils of the roſe-
" bud and the roſe: the jaſmine ſtood bathed in
" dew, and the violet alſo ſprinkled his fragrant
" locks. At this time *Zelikha* was ſunk in
" pleaſing ſlumber; her heart was turned to-
" wards the altar of her ſacred viſion*. It was

* A metaphor taken from the cuſtom, which prevails among *Mahomedans*, of turning their faces, when they pray, towards the temple of Mecca.

" not ſleep; it was rather a confuſed idea: it " was a kind of phrenzy cauſed by her nightly " melancholy. Her damſels touched her feet " with their faces; her maidens approached, " and kiſſed her hand. Then ſhe removed the " veil from her cheek, like a tulip beſprinkled " with dew; ſhe opened her eyes, yet dim with " ſleep. From the border of her mantle the " ſun and moon aroſe; ſhe raiſed her head from " the couch, and looked around on every ſide."

This poem contains about four thouſand couplets, and deſerves to be tranſlated into every *European* language: though I ſhall have neither time nor inclination to tranſlate it myſelf, yet I may perhaps be induced, ſome years hence, to preſent the Original to the learned world, which any man, who has the advantage of greater leiſure, may take the pains to interpret.

In the ſame Century with *Jami*, flouriſhed a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrahim*, one of Tamerlane's deſcendants. Mr. *d'Herbelot* tells a very pleaſing ſtory of this writer, which deſerves a place in this eſſay; though, in order to underſtand it, we muſt remember, that the *Perſians* frequently end their couplets with *the ſame word*, which is often continued through a long poem; but in that caſe, the rhyme falls upon

the preceding ſyllable. "*Catebi*, ſays he, "having compoſed an Elegy, each verſe of "which ended with the word, *Gul*, a *roſe*, or "any *flower*, repeated it to the prince *Ibrahim*, "his Patron; who, being extremely delighted "with it, could not forbear interrupting him, "by ſaying, *From what bower did this tuneful* "*nightingale* (meaning *the poet*) *take its flight?* "that is, without a metaphor, *In what city* "*were you born?* to which *Catebi*, without he-"ſitation, replied in a couplet of the ſame mea-"ſure with the poem, and with the ſame "rhyme, as if he had only continued to read "his Elegy:

همچو عطّار از گلستان نشاپورم ولي
خار صحراي نشاپورم من وعطّار گل

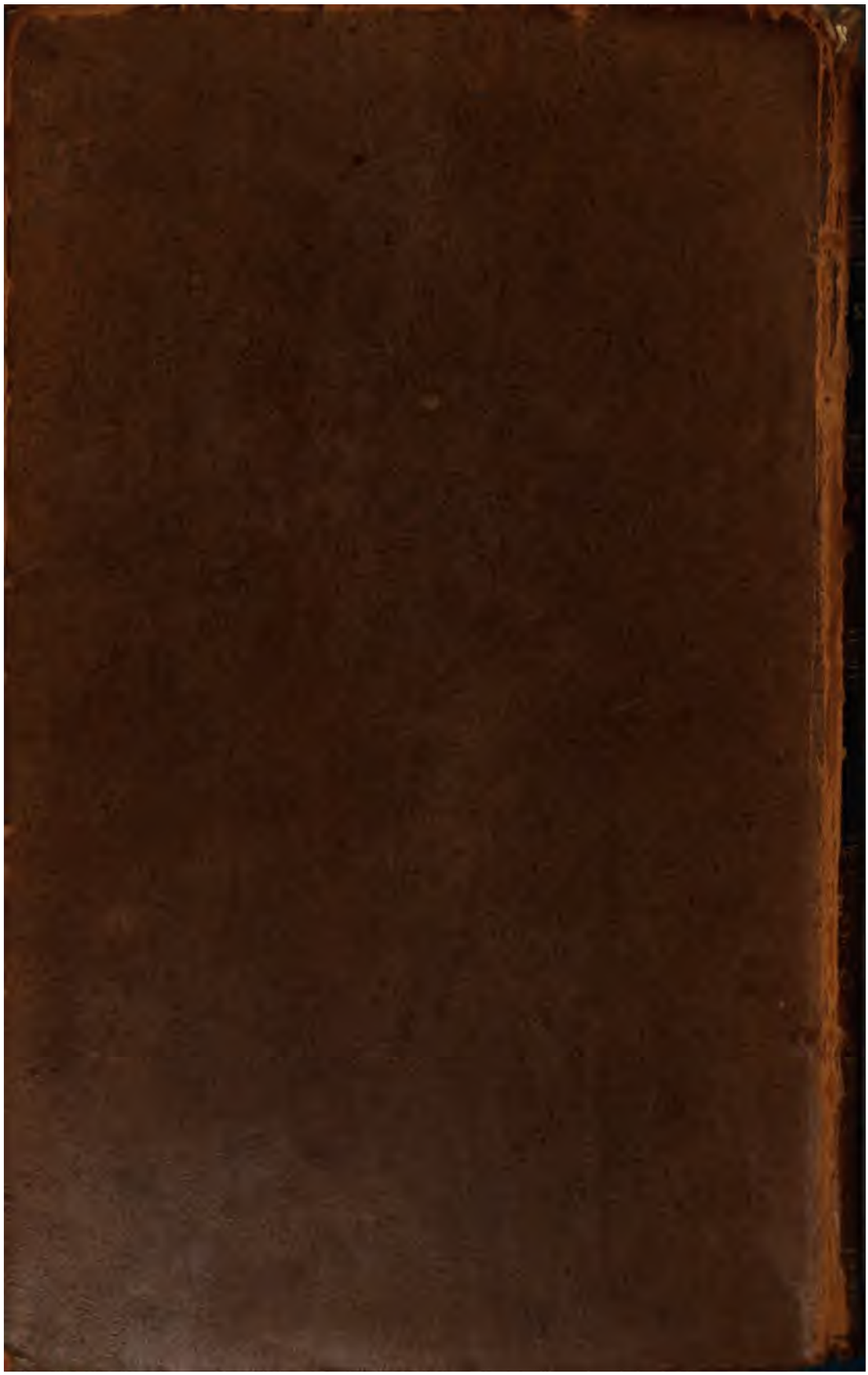
"that is, *Like* Attár *, *I came from the roſe-*"*garden of* Niſhapor; *but I am only the thorn of* "*that garden, and* Attár *was its moſt beautiful* "*flower.*"

This diſtich, though delivered extempore, is at leaſt equal to any of the reſt in ſpirit and elegance. The poem conſiſts of about thirty-five couplets, the firſt of which is the following:

* *Attar* a *Persian* poet, author of the *Pendnáma.*

باز با صد برگ آمد جانب کلزار کل
همچو نرگس کشت منظور اولي الابصار
کل

that is; *Again the roſe advances towards the bower with an hundred leaves; like the narciſſus, it is a charming object to every diſcerning eye.*

In the *ſixteenth and ſeventeenth Centuries*, under the family of *Sefi*, the *Perſian* language began to loſe its ancient purity, and even to borrow ſome of its terms from the *Turkiſh*, which was commonly ſpoken at Court. As to the modern dialect, no ſpecimen of it needs be produced, ſince *the Life of Nader Shah*, which was written in *Perſian* about fourteen years ago, and tranſlated into *French* by the author of this Volume, may be conſulted in the original by the learned reader.

END OF THE THIRD VOLUME.